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Rama Beyond Price

by Muráři



Edited & Translated by
JUDIT TÖRZSÖK

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A *sandhi* grid is printed on the inside of the back cover

CSL CONVENTIONS

SANSKRIT ALPHABETICAL ORDER

Vowels:	<i>a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au ṁ ḥ</i>
Gutturals:	<i>k kh g gh ṇ</i>
Palatals:	<i>c ch j jh ñ</i>
Retroflex:	<i>ṭ ṭh ḍ ḍh ṇ</i>
Dentals:	<i>t th d dh ṇ</i>
Labials:	<i>p ph b bh m</i>
Semivowels:	<i>y r l v</i>
Spirants:	<i>ś ṣ s h</i>

GUIDE TO SANSKRIT PRONUNCIATION

<i>a</i>	but		vowel so that <i>taiḥ</i> is pronounced <i>taiḥⁱ</i>
<i>ā, â</i>	father		
<i>i</i>	sit	<i>k</i>	luck
<i>ī, î</i>	fee	<i>kh</i>	blockhead
<i>u</i>	put	<i>g</i>	go
<i>ū, û</i>	boo	<i>gh</i>	bighead
<i>ṛ</i>	vocalic <i>r</i> , American purdy	<i>ṇ</i>	anger
	or English pretty	<i>c</i>	chill
<i>ṝ</i>	lengthened <i>ṛ</i>	<i>ch</i>	matchhead
<i>ḷ</i>	vocalic <i>l</i> , able	<i>j</i>	jog
<i>e, ê, ē</i>	made, esp. in Welsh pronunciation	<i>jh</i>	aspirated <i>j</i> , hedgehog
<i>ai</i>	bite	<i>ñ</i>	canyon
<i>o, ô, ô</i>	rope, esp. Welsh pronunciation; Italian solo	<i>ṭ</i>	retroflex <i>t</i> , try (with the tip of tongue turned up to touch the hard palate)
<i>au</i>	sound	<i>ṭh</i>	same as the preceding but aspirated
<i>ṁ</i>	<i>anusvāra</i> nasalizes the preceding vowel	<i>ḍ</i>	retroflex <i>d</i> (with the tip of tongue turned up to touch the hard palate)
<i>ḥ</i>	<i>visarga</i> , a voiceless aspiration (resembling English <i>h</i>), or like Scottish <i>loch</i> , or an aspiration with a faint echoing of the preceding	<i>ḍh</i>	same as the preceding but aspirated
		<i>ṇ</i>	retroflex <i>n</i> (with the tip of tongue turned up to touch the hard palate)

RAMA BEYOND PRICE

<i>t</i>	French <i>tout</i>	<i>y</i>	<i>yes</i>
<i>th</i>	tent <i>hook</i>	<i>r</i>	trilled, resembling the Italian pronunciation of <i>r</i>
<i>d</i>	<i>dinner</i>	<i>l</i>	<i>linger</i>
<i>dh</i>	guild <i>ball</i>	<i>v</i>	<i>word</i>
<i>n</i>	<i>now</i>	<i>ś</i>	<i>shore</i>
<i>p</i>	<i>pill</i>	<i>ṣ</i>	retroflex <i>sh</i> (with the tip of the tongue turned up to touch the hard palate)
<i>ph</i>	up <i>be</i> aval	<i>s</i>	<i>hiss</i>
<i>b</i>	<i>before</i>	<i>h</i>	<i>hood</i>
<i>bh</i>	ab <i>hor</i> rent		
<i>m</i>	<i>mind</i>		

CSL PUNCTUATION OF ENGLISH

The acute accent on Sanskrit words when they occur outside of the Sanskrit text itself, marks stress, e.g. Ramáyana. It is not part of traditional Sanskrit orthography, transliteration or transcription, but we supply it here to guide readers in the pronunciation of these unfamiliar words. Since no Sanskrit word is accented on the last syllable it is not necessary to accent disyllables, e.g. Rama.

The second CSL innovation designed to assist the reader in the pronunciation of lengthy unfamiliar words is to insert an unobtrusive middle dot between semantic word breaks in compound names (provided the word break does not fall on a vowel resulting from the fusion of two vowels), e.g. Maha-bhárata, but Ramáyana (not Rama-áyana). Our dot echoes the punctuating middle dot (·) found in the oldest surviving forms of written Indic, the Ashokan inscriptions of the third century BCE.

The deep layering of Sanskrit narrative has also dictated that we use quotation marks only to announce the beginning and end of every direct speech, and not at the beginning of every paragraph.

CSL PUNCTUATION OF SANSKRIT

The Sanskrit text is also punctuated, in accordance with the punctuation of the English translation. In mid-verse, the punctuation will not alter the *sandhi* or the scansion. Proper names are capitalized. Most Sanskrit metres have four “feet” (*pāda*): where possible we print the

common *śloka* metre on two lines. In the Sanskrit text, we use French *Guillemets* (e.g. «*kva saṃcicīṣuḥ?*») instead of English quotation marks (e.g. “Where are you off to?”) to avoid confusion with the apostrophes used for vowel elision in *sandhi*.

Sanskrit presents the learner with a challenge: *sandhi* (“euphonic combination”). *Sandhi* means that when two words are joined in connected speech or writing (which in Sanskrit reflects speech), the last letter (or even letters) of the first word often changes; compare the way we pronounce “the” in “the beginning” and “the end.”

In Sanskrit the first letter of the second word may also change; and if both the last letter of the first word and the first letter of the second are vowels, they may fuse. This has a parallel in English: a nasal consonant is inserted between two vowels that would otherwise coalesce: “a pear” and “an apple.” Sanskrit vowel fusion may produce ambiguity. The chart at the back of each book gives the full *sandhi* system.

Fortunately it is not necessary to know these changes in order to start reading Sanskrit. For that, what is important is to know the form of the second word without *sandhi* (pre-*sandhi*), so that it can be recognized or looked up in a dictionary. Therefore we are printing Sanskrit with a system of punctuation that will indicate, unambiguously, the original form of the second word, i.e., the form without *sandhi*. Such *sandhi* mostly concerns the fusion of two vowels.

In Sanskrit, vowels may be short or long and are written differently accordingly. We follow the general convention that a vowel with no mark above it is short. Other books mark a long vowel either with a bar called a macron ($\bar{a}$) or with a circumflex ($\hat{a}$). Our system uses the macron, except that for initial vowels in *sandhi* we use a circumflex to indicate that originally the vowel was short, or the shorter of two possibilities (*e* rather than *ai*, *o* rather than *au*).

When we print initial $\hat{a}$, before *sandhi* that vowel was *a*

$\hat{i}$ or $\hat{e}$,	<i>i</i>
$\hat{u}$ or $\hat{o}$,	<i>u</i>
$\hat{a}i$,	<i>e</i>
$\hat{a}u$,	<i>o</i>
$\bar{a}$,	$\bar{a}$ (i.e., the same)
$\bar{i}$,	$\bar{i}$ (i.e., the same)

RAMA BEYOND PRICE

<i>ū</i> ,	<i>ū</i> (i.e., the same)
<i>ē</i> ,	<i>ī</i>
<i>ō</i> ,	<i>ū</i>
<i>āi</i> ,	<i>ai</i>
<i>āu</i> ,	<i>au</i>
' , before <i>sandhi</i> there was a vowel <i>a</i>	

FURTHER HELP WITH VOWEL SANDHI

When a final short vowel (*a*, *i* or *u*) has merged into a following vowel, we print ' at the end of the word, and when a final long vowel (*ā*, *ī* or *ū*) has merged into a following vowel we print " at the end of the word. The vast majority of these cases will concern a final *a* or *ā*.

Examples:

What before *sandhi* was *atra asti* is represented as *atr' āsti*

<i>atra āste</i>	<i>atr' āste</i>
<i>kanyā asti</i>	<i>kany" āsti</i>
<i>kanyā āste</i>	<i>kany" āste</i>
<i>atra iti</i>	<i>atr' ēti</i>
<i>kanyā iti</i>	<i>kany" ēti</i>
<i>kanyā īpsitā</i>	<i>kany" ēpsitā</i>

Finally, three other points concerning the initial letter of the second word:

(1) A word that before *sandhi* begins with *ṛ* (vowel), after *sandhi* begins with *r* followed by a consonant: *yathā" rtu* represents pre-*sandhi* *yathā ṛtu*.

(2) When before *sandhi* the previous word ends in *t* and the following word begins with *ś*, after *sandhi* the last letter of the previous word is *c* and the following word begins with *ch*: *syāc chāstravit* represents pre-*sandhi* *syāt śāstravit*.

(3) Where a word begins with *h* and the previous word ends with a double consonant, this is our simplified spelling to show the pre-*sandhi* form: *tad hasati* is commonly written as *tad dhasati*, but we write *tadd hasati* so that the original initial letter is obvious.

CSL CONVENTIONS

COMPOUNDS

We also punctuate the division of compounds (*samāsa*), simply by inserting a thin vertical line between words. There are words where the decision whether to regard them as compounds is arbitrary. Our principle has been to try to guide readers to the correct dictionary entries.

EXAMPLE

Where the Deva-nāgarī script reads:

कुम्भस्थली रक्षतु वो विकीर्णसिन्दूररेणुद्विरदाननस्य ।
प्रशान्तये विघ्नतमश्छटानां निष्ठ्यूतबालातपपल्लवेव ॥

Others would print:

kumbhasthalī rakṣatu vo vikīrṇasindūrareṇur dviradānanasya /
praśāntaye vighnatamaśchaṭānāṃ niṣṭhyūtabālātapapallaveva //

We print:

kumbha|sthalī rakṣatu vo vikīrṇa|sindūra|reṇur dvirad|ānanasya
praśāntaye vighna|tamaś|chaṭānāṃ niṣṭhyūta|bāl|ātapapallav” ēva.

And in English:

“May Ganésha’s domed forehead protect you! Streaked with vermilion dust, it seems to be emitting the spreading rays of the rising sun to pacify the teeming darkness of obstructions.”

“Nava-sáhasanka and the Serpent Princess” I.3 by Padma-gupta

DRAMA

Classical Sanskrit literature is in fact itself bilingual, notably in drama. There women and characters of low rank speak one of several Prakrit dialects, an “unrefined” (*prākṛta*) vernacular as opposed to the “refined” (*saṃskṛta*) language. Editors commonly provide such speeches with a Sanskrit paraphrase, their “shadow” (*chāyā*). We mark Prakrit speeches with opening and closing corner brackets, and supply the Sanskrit *chāyā* in endnotes. Some stage directions are original to the author but we follow the custom that sometimes editors supplement these; we print them in italics (and within brackets, in mid-text).

WORDPLAY

Classical Sanskrit literature can abound in puns (*śleṣa*). Such paronomasia, or wordplay, is raised to a high art; rarely is it a *cliché*. Multiple meanings merge (*śliṣyanti*) into a single word or phrase. Most common are pairs of meanings, but as many as ten separate meanings are attested. To mark the parallel senses in the English, as well as the punning original in the Sanskrit, we use a *slanted* font (different from *italic*) and a triple colon (:) to separate the alternatives. E.g.

yuktaṃ Kādambarīṃ śrutvā kavayo maunam āśritāḥ
Bāṇa/dhvanāv an|adhyāyo bhavat' īti smṛtir yataḥ.

It is right that poets should fall silent upon hearing the Kādambari,
 for the sacred law rules that recitation must be suspended when
the sound of an arrow: the poetry of Bana is heard.

Somēshvara-deva's "Moonlight of Glory" I.15

INTRODUCTION

MURÁRI AND HIS WORK

MURÁRI's 'Rama Beyond Price' (*Anargha/rāghava*) is reputed to be one of the most difficult literary texts in Sanskrit literature—and this is exactly why it was one of the most popular plays among pundits in India. Numerous commentaries have been written to facilitate its interpretation, and many of its stanzas are among the favorites in traditional verse anthologies. In spite of the great popularity of this play in traditional India, it has not been appreciated in the West. In most books on the history of Sanskrit literature, it is presented as too static to be a good drama and its language as too complicated to be good poetry. While it is true that much of the action, which reproduces the story of the 'Ramáyana' with a number of modifications, is performed behind the scenes, this convention is not unique to 'Rama Beyond Price,' or to Sanskrit drama. Moreover, Murári introduces a unique change into the plot of the Rama story, in the form of a complex political intrigue involving the minister of the monkeys, the minister of the demons and, indirectly, Vishva-mitra, the sage who is associated with King Dasha-ratha's court. Thus, Murári's Rama story is not merely about the hero who conquers the demon king; rather, it is a story of courtly discussions and intrigues culminating in the war. The hero, Rama, is in fact an innocent prince who is manipulated by various intriguers until he defeats the demon king and becomes a real hero.

Furthermore, Murári's sensibility to drama is also reflected in the fact that his language alludes constantly to dramatic terminology. These allusions form a kind of play

within the play, while they also emphasize the theatrical nature of the court, which is the main scene of action.

Nevertheless, it is certainly true that 'Rama Beyond Price' is first and foremost a piece of poetry, and it is because of its poetic qualities that it has been a favorite in India. Murári's images use traditional conventions and conceits of Sanskrit poetry, but many of them are distinguished as particularly unusual and striking, and some of them—about the Vedic god Indra, for instance—are humorous. While most of the stanzas are readable without following the particularities of the plot, a few verses require some knowledge of the mythology and the main story of the 'Ramáyana.' Therefore, to facilitate the reading, the most common poetic conventions and mythological references have been collected and summarized on p. 28 ff. below.

This play is the only surviving work by Murári, but he may have written other pieces of poetry, for many stanzas attributed to him do not figure in 'Rama Beyond Price.' (These stanzas may, of course, be attributed to him because of his fame.) As is the case with most poets in Sanskrit, we know next to nothing about his life, and even his dates and his provenance are uncertain. It is commonly assumed that he came from Orissa, for he may refer to the procession of Puri in the prologue of the play, but it is questionable whether it is indeed the Puri festivities that are meant there. Moreover, even if he refers to the Puri procession, he may have come from a neighboring territory such as Andhra, where he has always been much revered. Judging from citations from his work and references to his person, he must have lived before the middle of the tenth century,

INTRODUCTION

and certainly after Bhava-bhuti, i.e., after the beginning of the eighth century. He gives his family (*gotra*) name in the prologue, but this information does not help us to situate him with more certainty in time and place.

SUMMARY OF THE PLOT

Act 1. The Discussion of the Sages

The prologue, a dialogue between the stage manager and his assistant, presents the play and its author, while emphasizing the fact that the story of Rama is the most noble subject matter of any literary composition. The act itself consists of the courtly conversation between King Dasha-ratha, Rama's father, and two sages, Vama-deva and Vishva-mitra. First, Dasha-ratha and Vama-deva appear onstage, and the sage reads out a message from the royal priest, Vasishtha, to the king. In his message, Vasishtha reminds the king of his royal obligation to fulfill the requests of those who approach him. Then Vishva-mitra, the second sage, arrives, led before the king by Vama-deva. They have a long polite conversation, after which Vishva-mitra makes his request. He asks Dasha-ratha to allow him to take Rama with him, so that he can protect the sacrifice that Vishva-mitra prepares, against the attack of demons. Dasha-ratha tries to argue that Rama is too young to perform such a difficult task, but Vishva-mitra is adamant, while he is also supported by Vama-deva, who reminds the king of Vasishtha's advice. Finally, Rama and his brother, Lakshmana, are called in and are told to obey their preceptor. Vishva-mitra leaves with the two young brothers for his hermitage, and

Dasha-ratha, who is deeply affected by the separation from his son, goes to the harem to console Rama's mother, Queen Kaushálya.

Act 2. Childhood Exploits

The Sanskrit-Prakrit prelude with comic elements takes place at Vishva-mitra's hermitage, between two of the sage's disciples, Pashu-medhra ("He who has the Penis of a [Sacrificial] Animal") and Shunah-shepa ("He who has the Penis of a Dog"). Pashu-medhra tells Shunah-shepa how he was frightened by a stone changed into a woman, whom he took for a demoness. It turns out that this woman was the sage Gáutama's wife, who had been cursed to remain petrified until Rama's arrival in the hermitage, owing to her infidelity with the god Indra. Thus, the event announces the coming of Rama to the hermitage, whose task is to fight the demons. Shunah-shepa describes the demoness Tádaka to his friend while also explaining a political intrigue involving the demons and the monkey-king of Kishkindha. It is Murári who introduced this political element into the plot of the epic, and it is present throughout the play.

Shunah-shepa explains that the monkey-king of Kishkindha, Vali, formed an alliance with the demon king, Rávana, to be able to defend himself in case of a riot. Vali's minister, Jámbavan, disapproved of this alliance, and when his advice was not heeded he left the kingdom to meet Vali's younger brother, Sugríva, who aspired to the throne. Sugríva was then led to the fortress of Rishya-muka by the son of the wind, the monkey Hánuman, to be safe from his brother. At the same time, the demons arrived and set up

a camp on the northern edge of the ocean, ready to help Vali in case of an insurrection. In the course of a battle, a number of demons reached the territory near Vishva-mitra's hermitage and were likely to cause trouble there.

The act starts with the appearance of Rama and his brother Lákshmana onstage, describing the beauty of the hermitage. While they are having a rest, Vishva-mitra arrives and points out the importance of the sacred place. During their conversation, they hear a cry for help, coming from the inhabitants of the hermitage, who are being attacked by the demoness Tádaka and her allies. Vishva-mitra tells Rama to aim at the demons with his arrow, but Rama at first hesitates to act against Tádaka, because she is a woman. Finally, he decides to obey and exits the stage. It is then announced from offstage that he has killed Tádaka and other demons. After he returns, all three enjoy the moonlit evening and night. Vishva-mitra then suggests that they go to Míthila, where his friend Jánaka rules, for there is another sacrifice being prepared there which is likely to be attacked by demons, and Rama could again help. Vishva-mitra also mentions that Jánaka would like to give his daughter, Sita, to the man who can string Shiva's bow, the Pináka, which is kept in the royal armory. Thus, all three leave for Míthila.

Act 3. The Breaking of Shiva's Bow

The Sanskrit-Prakrit prelude between the chamberlain and a lady from the harem informs us of the arrival of Rama, Lákshmana and Vishva-mitra in Míthila. The two characters discuss Rama's chances to be able to string Shiva's

bow. It is also mentioned that Rávana has sent his priest, Sháushkala, to the court to ask for Sita's hand.

The act begins with the reception of the three newly arrived men by King Jánaka and his priest, Shatanánda. When Vishva-mitra asks the king to show them the bow, the arrival of Sháushkala, Rávana's priest, is announced. Jánaka receives him with due respect, in spite of his feelings toward the demon. Sháushkala also tries to hide his hostility toward the princes, who have killed many of his relatives. Sháushkala presents Rávana's request to marry Sita without undergoing the test of stringing Shiva's bow, for Rávana is a devotee of Shiva, and it would not be appropriate for him to try his strength on his deity's weapon. There follows a quarrel between Sháushkala and Shatanánda, while Rama and Lákshmana exit to see the bow in question. It is announced from behind the scenes by Lákshmana that Rama has broken the bow, meaning that he can marry Sita. Then, at Shatanánda's suggestion, three other girls are to be married to Rama's three brothers and arrangements are made for the marriages. The princes' father, Dasha-ratha, is sent for to come to Míthila, while the demon priest Sháushkala is outraged and predicts Sita's abduction by Rávana.

Act 4. Dasha-ratha Is Tricked

The political intrigue continues to develop, as we learn in the Sanskrit-Prakrit prelude from the conversation between Mályavan, the minister of demons, and Shurpa-nakha, Rávana's younger sister. The demoness tells Mályavan about the marriages in Míthila, and the minister reflects upon the growing enmity between Rama and Rávana. He is afraid

that Rávana will do something politically too dangerous against Rama, risking his own kingdom for his vengeance. Mályavan waits so that with the help of Jámbavan's intrigues Rama will be taken far away, separated from his allies.

Bharata's mother, Kaikéyi, sends one of her maids, Mánthara, to convey her regards on the occasion of the marriages. While Mánthara falls asleep on her way, a huntress called Shrávana enters her body at Jámbavan's command, and leaves her own body for Hánuman to look after. Shrávana is also given the task of changing Kaikéyi's message and demanding the exile of Rama, Lákshmana and Sita, and the coronation of Bharata. Dasha-ratha will have to fulfill these requests, for earlier he promised Kaikéyi two boons. Thus, when Rama is in exile, thanks to Jámbavan's plot, it will be easier for Mályavan to organize Sita's abduction. Shurpa-nakha thinks that they need not wait until then, for Párashu-rama, the archenemy of all warriors, is preparing to fight with Rama, for Rama has broken the bow that belonged to Shiva, Parashu-rama's preceptor. Mályavan, however, does not believe that Párashu-rama should be able to defeat Rama, and suggests that they wait somewhat longer.

At the beginning of the act, Párashu-rama's arrival is announced from offstage. Both Párashu-rama and Rama enter, and there follows a long conversation between them, full of ironical remarks made by Rama while praising his enemy. They leave to fight behind the scenes, and Rama's victory over his enemy is soon announced. They reappear as friends, but Párashu-rama refuses Rama's invitation to come to his marriage and leaves for the forest to practice penance.

The two kings, Jánaka and Dasha-ratha, are happy to learn about Rama's triumph and plan to celebrate Rama's coronation before the marriages. Dasha-ratha is about to perform the rite when Lákshmana enters with Kaikéyi's message, transmitted by Mánthara: her requests to send Rama into exile and to consecrate Bharata as king. Dasha-ratha faints at this news, but Rama feels compelled to obey, in order to keep his father's promise. The act ends with Rama's leaving for the forest, together with Lákshmana and Sita.

Act 5. Sugriva's Consecration

The Sanskrit prelude relates many events not represented onstage, in a dialogue between Jámavan and Shrávana. Shrávana tells about her return and relates Rama's victory over Párasu-rama, as well as the departure of Rama, Lákshmana and Sita. They cross the Ganges in the boat of Guha, who is the king of Nisháda hunters, and go to the Chitra-kuta mountain. Rama then meets his half brother, Bharata, from whom he learns about his father's death, but he refuses to return to the throne. Bharata leaves with Rama's sandals, which he is to install on the throne to signal that Rama is the real ruler of Ayódhya. Knowing that Rama mourns his father and is thus not to take up arms, two demons (Cruel and Corrupt) send a third one (Virádha) to attack Rama. But, as Jámavan remarks, such rules about not taking up arms are not valid in case of imminent danger, and thus Rama is able to fight back and kill the demon. After performing the funerary rites of his father, Rama leaves for the hermitage of the sage Agástya. On the way, a crow (Dhara-dhara) attacks Sita, and Rama blinds

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one of its eyes with his arrow. Rama is received by the sages of the hermitage and stays in the Pancha-vati forest. The demoness Shurpa-nakha tries in vain to seduce him, and is eventually mutilated by Lákshmana. The two demons, Cruel and Corrupt, reply with an attack, but Rama kills all the demons. Jámbavan foresees that Rávana will certainly find a way to revenge this massacre and that he will abduct Sita. He then explains how this situation can be used by the dethroned monkey-king, Sugŕva. Sugŕva can make an alliance with Rama to help him liberate Sita, and in return Rama can support Sugŕva in his aspirations, by defeating the ruling monkey-king, Vali. Jámbavan asks Shŕvana to speak to Guha and get him to approach Rama and Lákshmana as a friend, to facilitate the alliance.

After Shŕvana exits, Jámbavan meets Jatáyus, who is rushing to the Pancha-vati forest to warn Rama that Rávana and his uncle, Maŕcha, are roaming about there. Jatáyus flies farther and reports that Rama is lured away by Maŕcha disguised as a golden deer, and that Sita sends Lákshmana to help him. While the brothers are away, Rávana, disguised as a mendicant, enters the hermitage and abducts Sita in his chariot. Jatáyus follows them and exits from the scene.

This is the end of the prologue, after which Rama and Lákshmana enter. Lákshmana tries to console the dejected Rama. Then Guha cries for help behind the scenes. Lákshmana saves him by killing his attacker, the demon Kabán-dha. Guha tells Rama that he has been sent by Sugŕva to seek alliance with Rama against Sugŕva's brother, Vali, and to give Rama some of Sita's clothes, which fell from Rávana's

chariot and were found by the monkeys. Rama decides to accept the alliance in order to get help to defeat Rávana.

Vali's voice is heard as he comes to meet Rama and Lákshmana. He is enraged to see that Lákshmana has kicked a heap of bones, belonging to a demon that Vali himself had killed. The warriors greet one another and there is a verbal combat between Rama and Vali, with stanzas of "insults-disguised-as-praises" (*nindā/stuti*). They both exit for the duel. Lákshmana and Guha report the fight, which ends with Rama's killing Vali with an arrow. They also relate then the consecration of Sugriva as the new monkey-king, that Vali's son, Ágada, shall nevertheless be Sugriva's successor, and that Hánuman, son of the Wind, and other monkeys are sent in search of Sita.

Act 6. Rávana's Defeat

In the Sanskrit prelude, the demon spy Sárana relates some news from Rama's camp to Rávana's counselor, Mál-yavan, and Shuka does the same from the battlefield. The news is the following: Ágada, Vali's son, is consecrated as the successor to the throne of Kishkíndha; the demon prince Vibhíshana leaves Lanka; Hánuman makes a visit to Lanka, where he is captured but frees himself and sets the city on fire; the monkeys have built a bridge over the ocean to Lanka; and Rama's army now camps at the very edge of the city, ready to attack it. Mál-yavan reflects on Rávana's situation becoming more and more difficult. Shuka reports that Narántaka has been killed by Ágada, and then the fights between Índrajit and Lákshmana and between Kum-bha-karna and Rama are described from behind the scenes.

The three characters onstage react to the sad news of the deaths in their army. Then Rávana enters the battle, and the three characters exit to support him in the fight.

The act consists of the battle between Rávana and Rama behind the scenes, described by two semi-divine beings, *vidyā/dharas*. They watch the events from their flying chariot, and when Rávana is killed they sing in praise of him. They also relate the lamentations of Rávana's wife, the release of the deities captured by Rávana and the coronation of Prince Vibhíshana as king of Lanka.

Act 7. The Happiness of the Hero

Three stanzas recited offstage inform us that Sita's chastity was questioned, because she had spent some time in another man's house, but that she proved her innocence through a fire ordeal. The major part of the act describes the return of Rama to Ayódhya, accompanied by Sita, Lákshmana, Sugriva and Vibhíshana. While they are flying over India in the celestial Púshpaka chariot, they describe the landscape, the cities, the moon, etc., and recall some episodes of Rama's story. The act ends with the appearance of Vasísththa, who performs Rama's coronation, and the royal family is reunited in Ayódhya. The last two verses close the drama with benedictions of poetic merit.

ON THE SANSKRIT TEXT, THE TRANSLATION
AND ITS RELATION TO THE COMMENTARIES

The text has been partially reedited here on the basis of available editions and edited ancient commentaries, but without attempting to provide a critical edition, which would be impossible to produce at the present state of research. Almost all the Sanskrit prose passages and all the Prakrit passages have been taken from the Pondicherry edition, but the verses have been reedited on the basis of the available editions and commentaries. For more details on the constitution of the text and the variants, see the website <http://www.claysanskritlibrary.com>. It is also on this site that the reader can find further explanations concerning some complex passages and allusions to grammatical, philosophical, aesthetic and other terms in the text, which make Murári's language sometimes so difficult both to understand and to translate.

Since 'Rama Beyond Price' was considered one of the most challenging pieces of poetry to interpret in India, a large number of commentaries have been written on it over the centuries. Twenty-six old commentaries have been identified thus far, of which only four have been edited; but only two out of these four can actually be considered available.

This translation has been prepared using these two available old commentaries, one by Ruchi-pati, given in the Bombay edition of the text, and one by Vishnu-bhatta, critically edited in the Pondicherry edition. When interpreting some particularly difficult stanzas, I also made use of an unedited Jain commentary by Jina-harsha-gani.

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In a few instances, I have also cited a widely available modern commentary, RĀMACANDRA MIŚRA's *Prakāśa*, accompanied by a Hindi translation. There are many other modern commentaries that one could recommend for further study, such as Jīvānanda Vidyāsāgara's.

Although a great number of vernacular translations of 'Rama Beyond Price' exist, the only translation made into a Western language thus far is KARIN STEINER's prose German translation of 1997, geared more to specialists than to a general audience. This German translation has also been consulted and occasionally cited. It is to be hoped that the present translation will correct the few mistranslations found there (see, e.g., 5.191) without adding further ones.

SANSKRIT DRAMA

A few additional stage conventions of Sanskrit drama may be worth mentioning here.

The director or stage manager and his assistant, who appear in the Prologue to introduce the work, are also to play the main roles. The recurring instruction to "walk around" implies that the character should walk around the stage to indicate the changing of the scene, since no props are used for this purpose. Preludes, in which some important secondary characters can figure, also have the function to inform the audience about events that cannot be represented directly, usually because they involve a long lapse of time. Violence and killing are not to be represented on stage. That is why battles are usually either fought shortly behind the scenes and commented upon by the characters staying on stage or, if they are longer, reported by various characters.

COMMONLY USED POETICAL CONVENTIONS
IN 'RAMA BEYOND PRICE'

- On poetical conventions and the flora and fauna figuring in them, see:
WILHELM RAU "Poetical Conventions in Indian *Kāvya* Literature." In:
The Adyar Library Bulletin 50 (1986): 191–197.
SALIM ALI and S. DILLON RIPLEY *Handbook of the Birds of India and
Pakistan Together with Those of Bangladesh, Nepal, Bhutan and Sri
Lanka*, Compact Ed. Delhi/Oxford/New York: Oxford University
Press, 1983.
SURESH CHANDRA BANERJI *Flora and Fauna in Sanskrit Literature*. Cal-
cutta: Naya Prokash, 1980.
R. SYED *Die Flora Altindiens in Literatur und Kunst*. 1990.

The following list of conventions and images commonly used in classical Sanskrit poetry and figuring in 'Rama Beyond Price' is not exhaustive. It enumerates the most frequently occurring conventions in the play to help the reader and to avoid repetitive explanations in the notes. In most cases the precise identification of the flora and fauna is not discussed, as that is beyond the scope of these explanatory notes.

BIRDS On *cakoras*, see THE MOON. On *cakra/vākas* (ruddy shelduck), see DARKNESS AND THE NIGHT. Peacocks dance in the rain or when the rain is to come. Swans or wild geese (*hamsa*—a poetic rather than an identifiable bird) live in mountain caves.

DARKNESS AND THE NIGHT helps ladies who meet their lovers in secret at night. At night, medicinal herbs shine. *Cakra/vāka* couples (ruddy shelduck, *Tadorna ferruginea* [Pallas]) must separate during the night, owing to a curse.

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ELEPHANTS carry pearls or jewels in their temples, which come out when they are in rut. They exude ichor when in rut, and the kind of ichor determines the quality of the elephant. Superior elephants exude particularly fragrant ichor, and therefore they are called “scent-elephants” (*gandha/gaja*). Eight elephants guard the eight directions of the world.

FAME is said to be white and to have a good scent.

FLOWERS Day lotuses blossom during the day, under the effect of the sun, and are said to sleep at night; night lotuses do the opposite, as they are thought to open under the effect of the moonlight. Eyes and faces, especially of beautiful women, are often pictured as lotuses. Feet of venerable or beautiful persons are also commonly said to be lotuses. *Samtānaka* is one of the five trees of Indra’s paradise or its flowers, and the wives of gods are often said to wear garlands or head ornaments made of these flowers. The *priyaṅgu* creeper blossoms at the touch of a woman. *Kimśuka* flowers (*Butea monosperma*, SYED 208) are red and have a curved shape often compared to the shape of lion or tiger claws, or to the nail marks of a lover. Flowers of the *kadamba* tree (*Anthocephalus indicus*, SYED 149) blossom when thunderclouds arrive.

GOOSEBUMPS or, more correctly, the hair of the body standing on end, is a sign of excitement, usually of sexual arousal, both in men and women.

THE MOON AND MOONLIGHT The moon was produced from the milk-ocean when the gods and demons were

churning it to obtain the nectar of immortality. Moonstones ooze away or exude drops of water under the effect of the moonlight. The night lotus blossoms because of the moonlight. The moon keeps separated lovers company. *Cakoras* (*Alectoris chukar chukar* [JE Gray], a kind of partridge) feed on moonbeams. Moonbeams are cool and contain ambrosial nectar. The moon is identified with the ambrosial nectar of the gods. There is a hare or a deer in the moon, identified with its spot. Shiva wears the crescent moon on his head. A beautiful woman's face is often compared to the moon.

MOUNTAINS Mountains originally had wings, but Indra cut them off, except those of Maináka (son of Himálaya and Mena), because Maináka could hide himself in the sea, who was his friend. They are famous for having magic healing herbs growing on them (especially the Drona mountain), which glow at night. They can have precious stones in them which illuminate them at night. From the Málaya mountain comes a soothing breeze, smelling of sandalwood. The sun rises at the mythical Eastern Mountain and sets at the Western one. See also myths about the VINDHYA, HIMÁLAYA and MERU.

PRECIOUS STONES Pearls originate from drops of water filtered and thickened in oyster shells. See also under SNAKES and ELEPHANTS.

THE SEA contains a submarine fire. The sea is identified with the milk-ocean, which was churned by the gods and

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the demons to obtain the nectar of immortality. Before the ambrosial nectar, the churning also produced the Káustubha gem (which adorns Vishnu's chest), Dhānvantari (the physician of the gods), the *apsarases*, Lakshmi (the Goddess of Fortune) and the moon. For the sea's hiding Maināka, see under MOUNTAINS.

SNAKES live in the dark underworld (*pātāla*) below the earth. They have a bright jewel on their heads and have no ears—they hear with their eyes. They are called “double-tongued” because of their split tongue. They feed on wind and inhabit the sandal tree. Gāruda, Vishnu's bird mount, is the greatest enemy of snakes. Female snakes conceive when thunderclouds arrive. Vāsuki, the King of Snakes, has a thousand heads.

THE SUN makes its daily course on a chariot. Sunstones emit fire when exposed to it.

TREES For the sandal tree, see under SNAKES and MOUNTAINS. *Tamāla* trees (*Xanthochymus pictorius* Roxb.) are often mentioned in comparisons because of their particularly dark color.

WORLDS are usually said to be three, seven or fourteen in number. The three are heaven, earth and the space between them; the seven are these three and four additional ones above them; the fourteen comprise these seven and seven underworlds (none of which is hell).

RECURRING MYTHOLOGICAL REFERENCES
AND DIVINE ATTRIBUTES

In what follows, the most frequently occurring myths and divine attributes have been summarized, excepting the Rama story itself. Many of these myths are to be found in the text of the 'Ramáyana,' especially in its first and last books. Some of the versions of these myths are peculiar to 'Rama Beyond Price,' but such peculiarities have not been pointed out here. Most of the stories can easily be found in various epic and Puránic sources, and therefore I have refrained from giving references.

AGÁSTYA is a sage, the son of the gods Mitra and Váru-na. At the sight of the nymph Úrvashi, the seed of these two gods fell into a jar at a sacrificial session, and Agástya was born. (Another part of their seed fell into water, from which the sage Vasíshta was born.) Agástya once ate up and digested the demon called Vatapi. This demon had killed many a brahmin by taking the form of a sacrificial animal, which was served to the brahmins as a funerary meal by his brother. When the brahmins swallowed him, he cut up their bellies and came out. Agástya put an end to these killings by digesting the demon. He also once drank up the oceans because they had offended him and because he wanted to help Indra and the gods in the war against the Kaléya demons, who had hidden themselves in the waters. See also the story of Agástya and the VINDHYA mountain, below.

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BRAHMA is the creator of the world (a demiurge rather than the ultimate creator). He has four heads, which represent the four Vedas. He is seated on a lotus (grown from Vishnu's navel), from which he was born, and therefore he is often called "the lotus-born"; however, he is also called "self-born" (for, being the creator, he was not created). His vehicle is the swan or wild goose (*haṁsa*).

HIMÁLAYA is often considered to be the abode of the gods, particularly of Shiva. The Himálaya range personified is also father to Shiva's wife, Párvati, and the source of the earthly course of the Ganges.

INDRA is the king of the gods, the ruler of heaven. He has a thousand eyes and wields a bow in the form of the rainbow; he also brandishes a thunderbolt. He once seduced Ahálya, the wife of the sage Gáutama. The sage cursed Ahálya to become petrified until Rama came by to release her, and Indra to be unmanly. When the demon king Rávana attacked the city of the gods, the demon Megha·nada, using his magical power to become invisible, managed to capture Indra, who could not fight back because of Gáutama's curse. Megha·nada thus earned the title *Indrajit*, "Conqueror of Indra." Megha·nada was later killed by Lákshmana. Indra lost his kingdom to Rávana, and regained it thanks to Rama's victory over the demon king. He was once helped by Dasha·ratha, Rama's father, in the fight against the *Asura* demons.

KAMA, THE GOD OF LOVE was burned by Shiva's third eye (see under SHIVA). The *makara* is his vehicle. The *makara* is a mythical animal of the sea, often translated as "crocodile" owing to the lack of any equivalent. It is also the sign of Capricorn in the zodiac, and is often drawn in musk, diluted *kuñkuma* or sandalwood paste on women's skin as an ornament.

MERU is a mythical mountain made of gold and gems, situated at the center of the world, between the continents. The planets are said to revolve around Meru.

RÁVANA is the king of demons (*rākṣasas*), the ruler of Lanka, which originally belonged to Kubéra, the God of Treasures. He is the grandson of the sage Pulástya, and has ten heads and twenty arms. He once lifted up the Kailása mountain to show his force by shaking up Shiva in his abode, but Shiva stepped down, thus pulverizing Rávana's hands, which were squeezed under the mountain. Rávana cut off nine of his heads to honor Shiva with them as an offering, and was about to cut off his tenth head, when the god stopped him and offered him a boon. He chose to become the ruler of the world, not to be killed by a god or a man. In one verse, it is Brahma instead of Shiva who is mentioned in the same role. He was once imprisoned by the thousand-armed king, Árjuna Kartavírya, for attacking his territory and was once defeated by the monkey-king, Vali (Indra's son), who squeezed him under his armpit while doing his prayers at the sea.

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SÁGARA is the solar king and had sixty thousand sons. He performed ninety-nine sacrifices, but, when he began the hundredth, Indra stole his sacrificial horse and went to the underworld (*pātāla*) with it. Ságara then sent his sons to seek out the horse, but they could not find it on earth, and so they started digging down to the underworld. By digging, they increased the boundaries of the ocean, which thus came to be called *Sāgara* ("made by the sons of Ságara"). When they met the sage Kápila, they accused him immediately of having stolen the horse, thus enraging the sage, who reduced them into ashes. It was only several thousands of years later that King Bhagi-ratha managed to bring the Ganges down to the underworld, and purified the ashes of his ancestors to convey their souls to heaven.

SHIVA has the crescent moon on his head, wears ascetic's clothes, has the goddess Ganges in his hair and has a third eye on his forehead which can burn and destroy anything. He destroyed the God of Love with this third eye, who is thus often called "the bodiless." The God of Love had been sent to make him attracted to Párvati, who, in spite of this unsuccessful effort, later became Shiva's wife. Shiva has a form in which he is half woman, half man; the female side is often pictured as being identical to Párvati. He carries a skull in his hand as a begging bowl, and has to wander with it as a punishment for having cut off Brahma's fifth head. He has a snake instead of the brahminical sacred thread and a bull (Nandi) as his vehicle. His neck is black or dark blue (Skt. *nīla*), because when the gods and

demons were trying to churn out the ambrosial nectar from the milk-ocean, the snake they used as a rope spat his venom into the ocean, and Shiva swallowed it to save the nectar. Párvati stopped the flow of the poison in Shiva's throat to save him, but his neck remained tainted. Shiva's dance marks the destruction of the world at the end of a cosmic period.

VINDHYA is a mountain, and was jealous of Mount Meru and wanted the sun to revolve around himself. When the sun refused, he started growing higher and higher to obstruct the sun's path. The gods were alarmed to see this, and asked the sage Agástya to solve the problem. Agástya asked the Vindhya to bend down so that he should be able to go to the South easily, and to stay that way until his return to the North. The Vindhya obeyed, but Agástya never returned from the South, and the Vindhya never became high.

VISHNU has a conch shell and a mace in his hands, and the Káustubha stone on his chest. His animal vehicle is the king of birds, Gáruda, the arch-enemy of snakes. Vishnu's wife is Shri/Lakshmi, the Goddess of Fortune. (Both the Káustubha and Shri were produced from the milk-ocean, when the gods were churning it to obtain the nectar of immortality.) One of Vishnu's avatars is the dwarf. The world was oppressed by a demon called Bali, and the gods sent Vishnu to remedy the situation. Vishnu took up the form of a dwarf to trick Bali, and asked for as much territory as he could cover in three steps. When Bali agreed, Vishnu returned to his uni-

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versal form, and crossed all the three worlds with his three steps. Rama is considered to be an embodiment of Vishnu; sometimes Dasha-ratha's four sons are said to be Vishnu's four quarters.

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RAMA BEYOND PRICE

LIST OF CHARACTERS

Characters marked with 𑀓 corner brackets, speak Prakrit.

STAGE MANAGER:	manager and director, may play the hero of the play, i.e. RAMA
ACTOR:	the STAGE MANAGER's assistant, may play the secondary role, here LÁKSHMANA
DASHA·RATHA:	king of Ayódhya, father to RAMA, LÁKSHMANA, BHARATA and SHATRÚGHNA
VAMA·DEVA:	a priest, friend of VISHVA·MITRA; and messenger of VASÍSHTHA, who is the teacher of DASHA·RATHA and of all the RAGHU dynasty
DOORKEEPER	
WARDER	
VISHVA·MITRA:	a forest-dwelling ascetic, friend of VAMA·DEVA; originally of the warrior caste, he became a brahmin through ascetism
RAMA:	the hero of the play, DASHA·RATHA's eldest son, considered to be an incarnation of Vishnu
LÁKSHMANA:	RAMA's brother and best friend
A BARD	
SHUNAH·SHEPA:	A vedic student; a resident in VISHVA·MITRA's forest hermitage; his name means "Dog's penis"
𑀓PASHU·MEDHRA𑀓:	a boy; another resident in VISHVA·MITRA's hermitage, a comic character; his name means "Animal penis"
ASCETICS (OFFSTAGE)	
CHAMBERLAIN:	chief officer of the royal household at JÁNAKA's court
𑀓KALA·HÁNSIKA𑀓:	a young woman from the Ladies Quarter at JÁNAKA's court

INTRODUCTION

JÁNAKA:	king of Mithila, father of SITA, also called SIRA-DHVAJA “He whose Sign is the Plough”
SHATÁNANDA:	the chief royal priest of JÁNAKA
A MAN:	appearing from the rear stage
SHÁUSHKALA:	the royal priest of the demon king, RÁVANA
MÁLYAVAN:	the chief minister of the demon king, RÁVA- NA
SHURPA-NAKHA:	a demoness, RÁVANA’s sister; her name means “she who has fingernails like win- nowing baskets”
PEOPLE (OFFSTAGE)	
PÁRASHU-RAMA:	a brahmin warrior, son of JAMAD-AGNI (he is thus called JAMADÁGNYA in the Sanskrit text); the king ÁRJUNA KARTAVÍRYA once carried off JAMAD-AGNI’s cow and was killed by PÁRASHU-RAMA; then the king’s sons murdered JAMAD-AGNI while PÁRA- SHU-RAMA was away, upon which PÁRA- SHU-RAMA made the vow to exterminate all war- riors; thus he is the arch enemy of kshatri- yas; later he also came to be considered an incarnation of VISHNU
Jámbavan:	minister of the monkey king; he leaves VALI to serve the interest of VALI’s brother, SUGRÍVA; an intriguer
SHRÁVANA:	a woman of the hunter caste, serving JÁMBA- VAN
JATÁYUS:	a semi-divine vulture, a friend of DASHA- RATHA
GUHA:	king of the NISHÁDA hunters, allied with JÁMBAVAN
VALI:	the powerful king of the monkeys of Kish- kindha; during his absence from home to slay a demon, his younger brother,

RAMA BEYOND PRICE

	SUGRÍVA, usurped his throne thinking him dead, but when VALI returned, SUGRÍVA had to run away
SÁRANA:	a demon spy, serving RÁVANA
SHUKA:	a demon serving RÁVANA
RATNA-CHUDA:	first Vidya-dhara; a semi-divine being; his name means “he whose diadem is made of gems”
HEMÁNGADA:	second Vidya-dhara; a semi-divine being; his name means “he whose armlet is made of gold”
SUGRÍVA:	VALI’s younger brother, exiled to Rishyamuka
ṚSITA:	princess of Mithila, JÁNAKA’s daughter, to become RAMA’s wife
VIBHÍSHANA:	RÁVANA’s brother, who quits Lanka and forms an alliance with the monkeys and RAMA
HÁNUMAN (OFFSTAGE):	a powerful monkey, son of the Wind; he was cursed by BRAHMA to forget his heroic qualities

BENEDICTION

N IṢ|PRATYŪHAM upāsmāhe bhagavataḥ
Kaumodakī|lakṣmaṇaḥ
koka|prīti|cakora|pāraṇa|paṭu|
jyotiṣmatī locane,
yābhyām ardha|vibodha|mugdha|madhura|
śrīr ardha|nidrāyito
nābhī|palvala|puṇḍarī|mukulaḥ
kamboḥ sa|patnī|kṛtaḥ.

api ca

viramati mahā|kalpe nābhī|
path'|āika|niketanas
tri|bhuvana|puraḥ|śilpī yasya
pratikṣaṇam Ātmabhūḥ
«kim adhikaraṇam? kīdṛk? kasya
vyavasthitir?» ity asāv
udaram aviśad draṣṭuṃ, tasmai
jagan|nidhaye namaḥ.

TO BE FREE OF all obstacles, we worship Vishnu's two eyes, the sun, which delights the sheldrake, and the moon, which feeds the *chakóra* with its beams—two luminaries, in whose light the lotus bud in the pond of His navel has become half-open while half-asleep, charming and sweet, a true rival of His conch shell.*

Moreover,

At the end of each cosmic aeon, Self-born Brahma, whose unique abode is the path formed by the Lord's umbilical cord, becomes the Creator of the three worlds. Every second, to see what to put where and how everything is arranged, Brahma enters the belly of He Who Is the Support of the Universe, Vishnu, to whom we pay our homage.

PRELUDE TO ACT I
PROLOGUE

1.5 SŪTRADHĀRAḤ: bho bho lavaṇ' |ôda|velā|tamāla|kandalasya
tri|bhuvana|mauli|maṇḍana|mahā|nīla|maṇeḥ Kama-
lā|kuca|kalaśa|kelī|viracita|kastūrikā|pattr'|âṅkurasya
bhagavataḥ Puruṣottamasya yātrāyām upasthānīyāḥ sa-
bhā|sadaḥ! kutaś cid dvīp'|ântarād āgatena Kalahakan-
dala|nāmnā kuśī|lavena raudra|bībhatsa|bhayānak'|âd-
bhuta|rasa|bhūyiṣṭhaṁ kam api prabandham abhinayatā
nityaṁ kil' āyam udvejito lokaḥ. tat kasya cid abhimata|
rasa|bhājah prekṣaṇakasya prayog'|ânujñayā nāṭya|ved'|
ôpādhyāya|Bahurūp'|ânte|vāsī madhya|deśīyaḥ Sucarita|
nāmā Bharata|putro 'haṁ bhavadbhir anugṛhye. yataḥ:

prītir nāma sadasyānāṁ priyā raṅg'|ôpajīvināḥ.

jītvā tad|apahartāram eṣa pratyāharāmi tām.

(*ākāśe karṇaṁ dattvā*) kiṁ brūtha, «vaideśiko bhavān, a|
samagra|pātraḥ; katham īdṛśe karmaṇi pragalbhate?» iti!
(*vihasya, sa|praśrayam aṅjalim baddhvā*) hanta bhoḥ, kim
evam udīryate? bhavad|vidhānāṁ pariṣad|ārādhānī pra-
vṛttir eva pātrāṇi samagrayiṣyati. yataḥ:

yānti nyāya|pravṛttasya tiryāñco 'pi sahāyatām;

a|panthānaṁ tu gacchantāṁ s'|ôdaro 'pi vimuñcati.

At the end of the benedictory verses.

STAGE MANAGER: Venerable assembly, you have come here 1.5
at the time of the festivities of the Lord Purushóttama, who is dark like the shoots of *tamála* trees in a coastal forest, or like the sapphire decorating the head of the ruler of the three worlds, or like the lines he draws playfully with musk on Lakshmi's round breasts. As you well know, an actor called the Source of Quarrel,* who comes from another continent somewhere, performs a play dominated by the sentiments of terror, disgust, fear and wonder, and thus always stirs up everyone here. Now I am pleased to serve you with a play of whichever sentiment you find appropriate. My name is Well-Behaving, I am an actor from the Central Province, a disciple of the great master of the theatrical art, Bahu-rupa.* I am greatly honored by you, for

It is the delight of the spectator to which actors are devoted. I shall beat the person who takes this joy away, and shall bring it back to you.*

(*listening*) Are you asking yourselves how I dare embark on such a thing, being a stranger and not having all the actors? (*smiling and putting his hands together respectfully*) Alas, why are you speaking in this way? It will be my respectful duty toward people like you to gather the actors. For

he who follows the path of virtue shall be helped even by the beasts, but even his brother shall abandon him who takes an evil course.*

(*punar karṇaṃ dattvā*) kiṃ brūtha, kiṃ brūtha, «tarhi prahit” éyam asmābhiḥ patrikā» iti?

1.10 *praviśya NATAḤ patrikāṃ dadāti. SŪTRADHĀRO grhītvā vācayati.*

«yatra samasta|puruṣ’|ârtha|rasa|niṣyandini—

cetaḥ|śuktikayā nipīya śataśaḥ
 śāstr’|âmṛtāni kramād
 vāntair akṣara|mūrṭibhiḥ su|kavinā
 muktā|phalair gumphitāḥ,
 unmīlat|kamanīya|nāyaka|guṇa|
 grām’|ôpasamvargaṇa|
 praudh’|âlam|kṛtayo luṭhanti su|dṛśām
 kaṇṭheṣu hāra|srajaḥ.

tasmai vīr’|âdbhut’|ārambha|gambhīr’|ôdātta|vastave
 jagad|ānanda|kandāya saṃdarbhāya tvarāmahe.»

iti. (*vimṛśya sa|harṣa|smitam*) mārīṣa! Rāmāyaṇam iti śṛṇoṣi
 tatra|bhavataḥ kavī”|âvatāra|prathama|tīrthasya valmīka|
 janmano mahā|muneḥ sarasvatī|niryāso, yaśaḥ|śarīram
 Ikṣvākūṇām.

PROLOGUE

(again listening) What are you saying? Are you saying that in that case you have sent me a written order?

An ACTOR enters. He gives the STAGE MANAGER a letter. The STAGE MANAGER takes it and reads aloud. I.10

“We look forward to a play in which the essence of all the four aims of men are brought out,

whose excellent writer has filtered the nectar of hundreds of learned compositions through his mind, in due order, like the oyster shell filters water, and produced pearls in the form of words, which he then strung into necklaces. Such chains of words would have subtle poetic figures for decoration, a collection of well-known, desirable qualities for a string, and the hero for its central gem, to decorate the necks of the spectators instead of beautiful women.

A composition in which the action is dominated by the sentiments of the heroic and the miraculous, whose subject matter is profound and noble, and which is a source of delight for the whole world—it is to such a play that we look forward.”

(reflecting and smiling happily) My friend, you have surely heard about the ‘Ramáyana,’ the essence of poetry, written by the great Sage of the Anthill, the first master to bring down poetry from heaven. This work is the very embodiment of the Ikshváku dynasty’s fame.

1.15 NAṬAḤ: atha kim?

SŪTRADHĀRAḤ: tad | pratibaddha | prabandh' | ânubandhinī
pariṣad|ā|ñā.

NAṬAḤ: (*vihasya*) aho! sakala|kavi|s'|ârtha|sādhāraṇī khalv
iyaṃ Vālmīkiyā subhāṣita|nīvī!

SŪTRADHĀRAḤ: mārīṣa! kim ucyate!

api katham asau rakṣo|rājas
tatāpa jagat|trayīm?
api katham abhūd Ikṣvākūṇāṃ
kule Garuḍa|dhvajah?
api katham ṛṣau divyā vācaḥ
svataḥ pracakāśire?
su|carita|parīpākaḥ sarva|
prabandha|kṛtām ayam.

1.20 tatṛ' âpi tāvan nirūpayāmi rūpakam abhirūpam īdṛśam.

muhūrtam iva sthitvā, smaraṇam abhinīya, s'ôllāsam.

asti Maudgalya|gotra|sambhavyasya mahā|kaver Bhaṭṭa|śrī|
Vardhamāna | tanū | janmanas Tāntumatī | nandanasya
Murāreḥ kṛtir abhinavam Anargharāghavaṃ nāma nā-
ṭakam. tat prayuñjānāḥ sāmājīkān upāśmahe. (*vicintya
sa/harṣam*) aho, ramaṇīyā khalv iyaṃ sāmāgrī pariṣad|
ārādhanaṣya!

yataḥ:

mad|vargyā rasa|pāṭha|gīti|gatiṣu
praty|ekam utkarṣiṇo,
Maudgalyasya kaver gabhīra|madhur'

PROLOGUE

ACTOR: Yes, indeed.

1.15

STAGE MANAGER: Our audience's order refers to a play based on that work.

ACTOR: (*smiling*) The treasure of Valmíki's poetry* is the common property of the flock of all poets.

STAGE MANAGER: My friend, this is certainly so.

How was it that the king of demons tormented the triple world? How was it that Gáruda-riding Vishnu was born in the family of the Ikshvákus? And how was it that the divine words manifested themselves spontaneously in the sage Valmíki? The poetic treatment of this is the ultimate reward of all poets.*

Well, then, from the dramas I shall select a delightful play 1.20 of this kind.

Stopping for a moment, he mimes remembering something, and then, with delight.

There is a new play entitled 'Rama Beyond Price,' written by the great poet Murári, son of Bhatta Vardhamána and Tántumati, born in the Maudgálya *gotra*. If we perform that play, we shall appropriately serve our audience. (*reflecting, with joy*) Hey, this is really excellent material to please our public.

For,

My company is equally good at reciting, singing and acting according to the predominant sentiments. The poetic compositions* of the writer

ôdgārā girāṃ vyūtayaḥ.
 dhīr'|ôdāṭṭa|guṇ'|ôttaro Raghu|patiḥ
 kāvy'|ārtha|bījaṃ, munir
 Vālmīkiḥ phalati sma yasya carita|
 stotrāya divyāḥ giraḥ.

1.25 ayaṃ tu prācetasīyaṃ kathā|vastu bahubhir bahudhā pra-
 ṇītam api, prayuñjāno n' āparādhyati śrotriya|putraḥ.

paśya:

yadi «kṣuṇṇaṃ pūrvair»
 iti jahati Rāmasya caritaṃ,
 guṇair etāvadbhir
 jagati punar anyo jayati kaḥ?
 svam ātmānaṃ tat|tad|
 guṇa|garima|gambhīra|madhura|
 sphurad|vāg|brahmāṇaḥ
 katham upakariṣyanti kavayaḥ?

upakramamāṇaś ca sa kaviḥ svataḥ|prakāśita|śabda|brahmā-
 ṇam ācāryaṃ Prācetasam girāṃ ca devatām ev' ôpaślo-
 kitavān:

«tam ṛṣiṃ manuṣya|loka|
 praveśa|viśrāma|śākhinaṃ vācām
 sura|lokād avatāra|
 prāntara|kheda|chidaṃ vande.»

PROLOGUE

from the Maudgálya *gotra* abound in beautiful expressions of profound meaning. Rama is the best of the brave and noble-minded category of heroes and is the source of all poetic matter—it is to praise his deeds that the sage Valmíki obtained the divine words.

Although Valmíki's story has been recast by many in many 1.25 ways, this son of a learned brahmin is by no means at fault to use it again.

Look,

If people say that this subject has been done to death by their predecessors and thus abandon the story of Rama, then who will be as virtuous as Rama in this world to excel like him? And writers whose poetic power is displayed in the beautiful and solemn words describing his important qualities*—how will they be able to perfect themselves?*

Now, to start with, that poet sang the praise of his master, Valmíki, in whom the power of words manifested itself spontaneously, and then he composed a hymn to the Goddess of Speech:

“I praise the sage who is the tree that provides a resting place for divine words when they enter this human world, who takes away their fatigue after their long descent from heaven.”

- 1.30 «Dhātuś catur|mukhī|kaṇṭha|śṛṅgāṭaka|vihāriṇīm,
nitya|pragalbha|vācālām upatiṣṭhe Sarasvatīm.»

NAṬAḤ: (*sa/harṣam*) bhāva, tat prastūyatām. asya hi Mau-
dgaly'āyanānām brahma'rṣiṇām anvaya|mūrdhanyasya
Murāri|nāma|dheyasya bāla|Vālmīker vān|mayam amṛta|
bindu|niṣyandi kandalayati kautukaṃ me.

SŪTRADHĀRAḤ: mārīṣa! sthāne bhavataḥ kutūhalam. īdṛśam
eva etat:

tat|tādr̥g|ujjvala|Kakutstha|kula|praśasti|
saurabhya|nirbhara|gabhīra|mano|harāṇi
Vālmīki|vāg|amṛta|kūpa|nipāna|lakṣmīm
etāni bibhrati Murāri|kaver vacāṃsi.

NEPATHYE *dhruvā gīyate*.

- 1.35 'diṇaara|kiran'ukkerō piāaro ko vi jīva|loassa
kamala|maül'|amka|pālī|gaa|mahuara|karisaṇa|viaḍḍho,᳚

SŪTRADHĀRAḤ: (*ākaraṇya*) katham? upakrāntam eva narta-
kair, yad iyaṃ Daśarath'ōtsaṅgād Rāma|bhadra'ākaraṇiṇo
Viśvāmitrasya prāveśikī dhruvā. (*puro 'valokya sa/sam-
bhramam*) aye! katham atra eva tatra|bhavataḥ kama-
la|yoni|janmano muner āyatanāt pratinivṛttena' rtv|ijā

PROLOGUE

“I worship the goddess who amuses herself at the crossroads of Brahma’s four heads, in his throat, the goddess who is always bold in speech and talkative—Sarásvati.” 1.30

ACTOR: (*with delight*) Sir, let’s start. This young Valmíki called Murári, who is an eminent member of the Mau-dgálya family of wise brahmins, indeed produces poetry that creates, as it were, a shower of ambrosia drops—these lines have really aroused my curiosity.

STAGE MANAGER: My friend, your curiosity is indeed justified. His poetry is really of this kind.

Murári’s words are rich in thought and beauty, having gained their preeminence* by praising the well-known dynasty of Kakútstha. They possess the abundance of a reservoir next to Valmíki’s well of word-ambrosia.

The following song is heard from BEHIND THE SCENES.

There is someone who shines with the rays of the sun and bestows happiness on the world of mortals. He skillfully attracts even a bee resting in the lap of a lotus flower.* 1.35

STAGE MANAGER: (*listening*) What? Have the actors already started? Because I hear the song announcing Vishva-mitra’s entry, who is ready to take away Rama from Dasha-ratha’s lap. (*looking ahead, agitated*) O, what’s happening? Here is the sacrificial priest, Vama-deva. He has just returned from the hermitage of the venerable sage Vasíshttha, whose father is lotus-born Brahma himself.

Vāmadevena kim api tad|vācikam abhidhīyamāno ma-
hā|rājo Daśarathas tiṣṭhati. tad ehi! na dvayos tṛtīyena
bhavitavyam. āvām apy an|antara|karaṇāya sajjī|bhavā-
vaḥ.

iti niṣkrāntau.

iti prastāvanā.

PROLOGUE

Vama-deva is conveying some message from Vasíshta to Maharaja Dasha-ratha. So let's go— when two men are conversing, no third person is needed. And we are also going to prepare for our imminent tasks.*

Both exit.

End of the prologue.

ACT I
THE DISCUSSION OF THE SAGES

tataḥ praviśaty upaviṣṭo DAŚARATHO VĀMADEVAḤ *ca*.

1.40 DAŚARATHAḤ: aho, bahudhā śrutam api bhagavato Vasiṣ-
ṭhasy' ânuśāsanam, etan navam navam iva pramodayati
mām.

«Madhu|Kaiṭabha|dānav'|êndra|medaḥ|
plava|visr'|āmiṣam eva medin" îyam
adhivāśya, yadi svakair yaśobhiś
ciram enām upabhuñjate nar'|êndrāḥ.»

(sa/vimarśa/smitam) ṛṣe Vāmadeva,

tasy' ājñay" âiva paripā|layataḥ prajāṃ me
karṇ'|ôpakaṇṭha|palitam|karaṇī jar" êyam
yad garbha|rūpam iva mām anuśāsti sarvam
ady' âpi, tan mayi gurur guru|pakṣa|pātaḥ.

VĀMADEVAḤ: kim ucyate! samāna|vṛttir api kasya cit, kva
cid eva tārā|maitrī. tathā hi, sa bhagavān

1.45 sādharmaṇo Raghūṇām gurur
bhavann api, viśeṣa|drṣṭis te.
n' âmodayati kim induḥ?
kumudaṃ punar asya sarvasvam.

DAŚARATHAḤ: Vāmadeva, mama hi guru|vacana|śravaṇa|tr-
ṣṇām aṅkuśi|karoti śrotra|vṛttir indriy'|ântar'|ânusāriṇo
hṛdaya|gajasya. tan na kiṃ cid aparam avaśiṣyate.

DASHA·RATHA *enters seated, in VAMA·DEVA's company.*

DASHA·RATHA: Although I have heard the venerable Vasíshtha's advice several times, each time it fills me with joy again and again. I.40

"This earth is a prey to be enjoyed, but one that still stinks with the overflowing fat of the two demon kings, Madhu and Káitabha. Kings can profit from this earth for a long time only if they perfume it with their own glory."

(reflecting with a smile) Venerable sage Vama·deva,

I have protected my people according to his advice, and now old age has whitened my hair at the temples. But my master still instructs me in everything as if I were a small child—which shows how heavily he is biased in my favor.*

VAMA·DEVA: It is certainly true. Even though one acts in the same manner toward everybody, one may have some inexplicable attachment* toward a particular person. Just as the venerable Vasíshtha. . .

Although he is the common teacher of all the Raghus, he looks at you differently. Is there anything that the moon would not fill with joy? Yet, the dearest friend of the moon is the white night-lotus.* I.45

DASHA·RATHA: Vama·deva, my hearing has created a goad for my elephant of a heart, which would otherwise follow other organs of the senses: it is the desire to hear my teacher's word. So there is nothing else left to be said. . .

VĀMADEVAḤ: mahā|rāja! niḥśeṣam abhihitam. imāṃ tu sar-
va|saṃdeśa|saṃgraha|kārikāṃ kārikāṃ atiprayatnena
bhagavān bhavantam anusmārayati.

DAŚARATHAḤ: (*s'āḍaram*) avahito 'smi. kim ājñāpayati?

VĀMADEVAḤ:

1.50 hutam, iṣṭam ca, taptam ca, dharmas c' āyam kulasya te:
grhāt pratinivartante pūrṇa|kāma yad arthinah.

DAŚARATHAḤ: (*sa/harṣam*) suṣṭhu kṛtam śirasy ācārya|vaca-
nam.

kim ca,

asmad|gotra|mahattaraḥ kratu|bhujām
ady' āyam ādyo Ravir
yajvāno vayam adya; sā bhagavatī
Bhūr adya rājanvatī;
adya svam bahu|manyate sahacarair
asmābhir Ākhaṇḍalo,
yen' āitāvad Arundhatī|patir api
sven' ānugrṇāti nah.

VĀMADEVAḤ: rāja'|rṣe! saha|j'ānubhāva|gambhīra|mahimā-
no yūyam ev' āitādrṣe yaśase. vyaṃ tu kevalam upade-
ṣṭārah.

ACT I: THE DISCUSSION OF THE SAGES

VAMA·DEVA: Maharaja, I have told you everything. But it is the following verse, which summarizes all messages, that the venerable Vasíshtha would like you to remember particularly.

DASHA·RATHA: (*with respect*) I am listening. What is his order?

VAMA·DEVA:

Domestic and solemn rituals, ascetic observances and the social duties of your lineage are all achieved if you adhere to the following principle: those who come to make a request to you should leave your home with their desire satisfied. I.50

DASHA·RATHA: (*happily*) I have taken my teacher's advice fully.*

Moreover,

Today the Sun, noble ancestor of our family, is indeed the foremost of the sacrifice-consuming gods; today we perform sacrifices in the real sense of the word, and today the goddess Earth is really governed by a just ruler in our person; today Indra can think highly of himself as we accompany him—for Arúndhati's husband, Vasíshtha, himself has bestowed his infinite grace upon us.

VAMA·DEVA: Royal sage, it is you who possess solemn greatness through your innate dignity, for which you are so famous. We simply give advice to you.*

- 1.55 unnidrayati hi kumud'ākaram
a|śaran|niśā|niśāta|nistuṣo 'pi tuṣāra|kiranāḥ;
sa punaḥ kim ucyate bhagavān,
dvitīyaḥ Parameṣṭhī, Vasiṣṭhaḥ?

api ca,

idaṃ vo yājyānām
uditam uditam yat kulam abhūd,
yad iṣṭam vā kurvann
a|kṛta Sagarāḥ pūrtam udadhim,
asau pūrveṣāṃ te
su|carita|patākā yad Amara|
sravanti— kṛtsno 'yaṃ
tri|bhuvana|guroḥ tasya vibhavaḥ.

kim ca,

Kauśika|svī|kṛtasy' āpi yad ājñ"ātikramād abhūt
Triśaṅkor upabhogāya na dyaur api, na bhūr api.

1.60 *praviśya.*

PRATĪHĀRAḤ: jayatu, jayatu devaḥ! bhagavān Kauśiko dvā-
ram adhyāste.

DAŚARATHAḤ: (*sa/sambhramam*) kim Kauśikaḥ?

VĀMADEVAḤ: aham apy upasṛtya śrautena vidhinā puras|kṛ-
tya praveśayāmi tapo|nidhim.

iti PRATĪHĀREṆA *saha niṣkrāntaḥ.*

ACT I: THE DISCUSSION OF THE SAGES

For the cool-rayed moon awakens the white night-lotuses, even if it is misty and hazy, unlike on an autumn night. So what else can we say about the venerable Vasíshtha, who is a second Brahma?*

1.55

Moreover,

Your family of sacrificers had risen generation after generation; then, performing his sacrifice, Ságara filled the ocean with water; and the celestial Ganges has become a symbol of your ancestors' good action*—all this shows the might of the master of the three worlds Vasíshtha, who ultimately caused these events.*

Furthermore,

Tri-shanku did not obey Vasíshtha's order; then, even though he was accepted by Vishva-mitra, he obtained neither heavenly nor earthly enjoyments.*

The DOORKEEPER enters.

1.60

DOORKEEPER: Long live the king! Maharaja, the venerable Vishva-mitra is waiting at the door.

DASHA-RATHA: (*surprisedly*) Is it Vishva-mitra?

VAMA-DEVA: I shall go to receive this pious ascetic according to Vedic ritual and bring him here.

VAMA-DEVA *exits with the* DOORKEEPER.

1.65 DAŚARATHAḤ: (*sa/haṣam*)

yaḥ kṣattrā|dehaṃ paritakṣya ṭaṅkais
 tapo|mayair brāhmaṇam uccakāra,
 paro|rajobhiḥ sva|guṇair a|gādhah,
 sa Gādhi|putro 'pi gṛhān upaiti.

tataḥ praviśati VĀMADEV' / ōpadiśyamāna / vartmā VIŚVĀMI-
TRAḤ.

VIŚVĀMITRAḤ: sakhe Vāmadeva! kathaya, tvam adhun" āiva
 Vasiṣṭh'|āśramāt āgato 'si. kac cit kuśalī tāvad Arundha-
 tī|nāmnā pati|vratā|mayena jyotiṣā saha|carita|dharmā sa
 tatra|bhavān Maitrā|varuṇiḥ?

VĀMADEVAḤ: viśeṣeṇa punar adya yājya|kulam upatiṣṭha-
 māne cirantana|priya|suhṛdi Kauśike.

1.70 VIŚVĀMITRAḤ: sakhe Vāmadeva! cireṇa «Daśaratho draṣṭa-
 vya» iti sarva|mano|rathānām upari vartāmahe.

VĀMADEVAḤ: (*sa/vinayam*) bhagavan Kuśika|nandana! dha-
 nyaḥ khalv ayam rājā sāvitro, yad enam evam anurudh-
 yante bhavanto 'pi!

VIŚVĀMITRAḤ: sakhe! dhanya ev' āyam.

naman|nṛpati|maṇḍalī
 mukuṭa|candrikā|dur|dina|
 sphurac|caraṇa|pallava|
 pratipad'|ōkta|doḥ|sampadā
 anena sasṛjetarām
 turaga|medha|mukta|bhramat|
 turaṅga|khura|candraka|
 prakara|danturā medinī.

DASHA·RATHA: (*with delight*)

1.65

The man who has destroyed his kshatriya body with the chisels of asceticism and created a new Brahmanic one,* he who is deeply pervaded by his own nonviolent, pure qualities, the son of Gadhi, is now coming to see us.*

VISHVA·MITRA *enters, with VAMA·DEVA showing him the way.*

VISHVA·MITRA: My friend Vama-deva, give me some news—you have just come from Vasíshta's hermitage. I hope the venerable and righteous sage is well, together with his pious and devoted wife, radiant Arúndhati.*

VAMA·DEVA: He is especially happy today, for his dear old friend Vishva-mitra has come to see the family for whom he performs sacrifices.*

VISHVA·MITRA: My friend Vama-deva, for a long time my 1.70
foremost desire has been to see Dasha-ratha.

VAMA·DEVA: (*politely*) Venerable son of Kúshika, this king of the solar dynasty is indeed very fortunate that you show so much regard for him.

VISHVA·MITRA: My friend, he is indeed fortunate.

His might has been fully demonstrated, as kings bending down their crowned heads before him threw light on his feet, which thus shone forth like flower shoots illuminated by the moonlight in the rain. He has made the earth uneven, marked by the crescent-shaped hooves of the wandering horse he unleashed at the rite of Ashva-medha.*

(*puro 'valokya sa/harṣam*)

- 1.75 cirād akṣṇor jādyam
 śamayati samast'āśura|vadhū|
 kac'ākṛṣṭi|krīdā|
 prasabha|su|bhagam|bhāvuka|bhujah,
 tri|lokī|jaṅghāl'ô-
 jvala|sahaja|tejā, Manu|kula|
 prasūtiḥ, Sutrāmṇo
 vijaya|saha|kṛtvā Daśarathaḥ.

sakhe Vāmadeva! iyam anena pīyūṣa|tuṣāra|śīkar'āsāra|var-
 ṣiṇī su|jana|saṁvāda|kautuka|megha|rekhā paurastyen'
 êva marutā loka|nāthena sahasra|śikharī|kriyate.

VĀMADEVAḤ: bhagavan! adya khalu Dilīpa|kula|kuśala|ka-
 lpa|latā|nav'āṅkura|granthibhir udgīryante kisalayāni,
 yad atra|bhavān api tri|bhuvana|sanātana|gurur evam
 asmai nar'êndrāya spṛhayati!

iti parikrāmataḥ

DAŚARATHAḤ: (*sa/praśraya/sambhramam āsanād utthāy'ôpa-
 sṛtya ca*) bhagavan Kuśika|nandana! aikṣvākaḥ Paṅkti|ra-
 tho 'bhivādayate.

- 1.80 VIŚVĀMITRAḤ: svasti bhavate saha|parivārāya.

sarve yath'ôcitam upaviśanti.

(looking ahead, with delight)

His arms are particularly able,* for they pulled
the hair of all the demon-wives, as if just playing
roughly.* His inborn energy radiates quickly ev-
erywhere in the three worlds. Born in the family
of Manu, he has won the battle against demons in
the company of Indra. And it is he who heals the
numbness of my eyes after a long time: Dasha-ra-
tha. 1.75

My friend Vama-deva, just as the eastern wind multiplies the
crests of the row of clouds that generously shower drops
of ambrosia-like cool water, this sovereign multiplies the
joy with which good subjects talk about him.

VAMA-DEVA: Venerable master, today the joys of Dilípa's*
lineage, which are like the knotty new sprouts of the
wish-fulfilling creeper, have been transformed into
shoots, as it were, because even you, the eternal mas-
ter of the three worlds, show so much affection for this
king.

Then they both go around the stage.

DASHA-RATHA: *(rises from his seat respectfully and with ex-
citement, and approaches VISHVA-MITRA)* Venerable son
of Kúshika, Dasha-ratha of the Ikshváku dynasty salutes
you.

VISHVA-MITRA: God bless you and everybody around you. 1.80

Then all are seated as is customary.

DAŚARATHAḤ: (*sa/praśrayam*) bhagavan Viśvāmitra!

kac cit kāntāra|bhājāṃ bhavati paribhavaḥ
 ko 'pi śauvā|pado vā?
 pratyūhena kratūnāṃ na khalu makha|bhujō
 bhuñjate vā havīmṣi?
 kartuṃ vā kac cid antar|vasati vasumatī|
 dakṣiṇaḥ sapta|tantur
 yat samprāpto 'si? kiṃ vā Raghu|kula|tapasām
 īdrśo 'yaṃ vivartaḥ?

VIŚVĀMITRAḤ: (*vihasya*)

1.85 janayati tvayi, vīra, diśāṃ patīn
 api gṛh'|āṅgaṇa|mātra|kuṭumbinaḥ
 «ripur» iti śrutir eva na vāstavī,
 pratibhay'|ōnnatir astu kutas tu naḥ?

api ca,

datt'|Ēndr'|ā|bhaya|vibhram'|ādbhuta|bhujā|
 saṃbhāra|gambhīrayā
 tvad|vṛttyā śīthilī|kṛtas tri|bhuvana|
 trāṇāya Nārāyaṇaḥ,
 antas|toṣa|tuṣāra|saurabha|maya|
 śvās'|ānil'|āpūraṇa|
 prāṇ'|ōttuṅga|bhujāṅga|talpam adhunā
 bhadreṇa nidrāyate.

ACT I: THE DISCUSSION OF THE SAGES

DASHA·RATHA: (*courteously*) Venerable Vishva·mitra,

Has some wandering beast caused distress among the forest-dwelling ascetics? Or has someone disturbed the sacrifices and obstructed the gods to enjoy the offerings? Or is it that you are thinking of performing a sacrifice for which a piece of land would be compensation? Is one of these the reason for your coming here? Or is your visit the reward of the ascetic observances of the Raghu dynasty?

VISHVA·MITRA: (*smiling*)

Mighty hero, you have transformed even the celestial guardians of the directions into householders who simply look after their home and courtyard. So any hearsay about the existence of enemies cannot be true—in which case, what could we be scared of?

I.85

Furthermore,

In your heroic exploits, your miraculously strong arms assured Indra's safety while also embarrassing him, and released Vishnu-Naráyana from his duty to protect the three worlds. The sweet, cool breath of the deeply contented Vishnu is pouring nourishing life-force into the snake, which, thus swollen, serves as his bed: he is now happily sleeping on it.

DAŚARATHAḤ: (*sa/vailakṣya/smitam*) bhagavan Viśvāmitra!
 abhyamittirīṇasya tatra|bhavataḥ Sunāsīrasya nāsīra|pūra-
 keṇa padāti|param'āṇunā mayā kadā cid uddhṛtaṃ dha-
 nuḥ, tan|mūlo 'yam alīka|loka|pravādo bhagavantam
 āpyāyayati.

VIŚVĀMITRAḤ: (*s'ôtpṛāśa/smitam*)

1.90 trailoky'|â|bhaya|lagnakena bhavatā
 vīreṇa vismāritas
 taj|jīmūta|muhūrta|maṇḍana|dhanuḥ|
 pāṇḍityam Ākhaṇḍalaḥ.
 kiṃ c' ājasra|makh'|ārpitena haviṣā
 saṃphulla|māms'|ôllasat|
 sarv'|āṅgīṇa|valī|vilupta|nayana|
 vyūhaḥ, kathaṃ vartate?

VĀMADEVAḤ: mahā|rāja, bhū|Kāśyapa! yath" āha bhagavān
 Kauśikaḥ. svayam an|ekadhā su|dharmāyām adhyakṣī|
 kṛtam aham api kiṃ cid bravīmi.

tvayy ardh'|āsana|bhāji, kiṃnara|gaṇ'|ôd-
 gītair bhavad|vikramair
 antaḥ|saṃbhṛta|matsaro 'pi, bhagavān
 ākāra|guptau kṛtī;
 unmīlad|bhavadīya|dakṣiṇa|bhujā|
 rom'|āñca|viddh'|ôccarad|
 bāṣpair eva vilocanair abhinayaty
 ānandam Ākhaṇḍalaḥ.

DAŚARATHAḤ: (*sa/smitam*) Vāmadeva! tvam api bhagavan-
 taṃ Gādhi|nandanam ev' ānupraviṣṭo 'si.
 etasmai samar'|āṅgaṇa|praṇayine

ACT I: THE DISCUSSION OF THE SAGES

DASHA·RATHA: (*embarrassed, smiling*) Venerable Vishva-mitra, I indeed took up the bow once as a common foot soldier, when I was appointed to fight in the front line of the army of Lord Indra, who affronted his enemies himself. That is the source of these false rumors that please you.

VISHVA·MITRA: (*smiling jokingly*) My friend,

With your heroic deeds, you have guaranteed the safety of the three worlds and made Indra forget how to use his (rain-)bow, which adorns the clouds every now and then for a moment. What is more, you have given him so many offerings in never-ceasing sacrifices that now his body has become plump all over and his folding flesh hides his thousand eyes—how can he go on living like this? 1.90

VAMA·DEVA: Maharaja, Father of the Earth, what Vishva-mitra said is true. I am also only saying what I have witnessed several times in the council of gods.

While you shared half of your seat with him, he—although filled with jealousy, hearing the horse-headed celestial bards singing about your exploits—skillfully hid his feelings. With his thousand eyes becoming full of tears—for they were hurt by seeing the hair on your able arms* rising in thrill*—he feigned joy, the venerable Indra.

DASHA·RATHA: (*smiling*) Vama-deva, you also follow the example of our venerable Vishva-mitra.

Who could stand up against this Indra, so fond of going to battle, whose famous colossal arms are il-

tiṣṭheta kaḥ prajvalad|
dambholi|dyuti|maṇḍal'|ôdbhaṭa|bhuja|
stambhāya Jambh'âraye?
niryadbhir bahir eṣa roṣa|dahana|
jyotiḥ|sphuliṅgair iva
svai rajyadbhir ap' īkṣaṇaiḥ samatanod
āgneyam astraṃ dviṣām.

1.95 VIŚVĀMITRAḤ: (*sa/gauravaṃ* DAŚARATHA/*bāhum āmr̥ṣan*) rā-
ja'|r̥ṣe Vasiṣṭha|śiṣya!

saṃvṛtto 'yaṃ yadi tava bhuja|
chāyayā samprat' Îndro
nirvighna|Śrīr, iyam abhinavā
kīdr̥ṣī te praśastiḥ?
Ikṣvākūṇām likhita|paṭhitā
svar|vadhū|gaṇḍa|pīṭha|
krīḍā|pattra|prakara|makarī|
pāśu|pālyaṃ hi vṛttiḥ.

DAŚARATHAḤ: bhagavan, sarv'|âdbhuta|nidhe! bhavantam
ukti|pratyuktikay" âpy anugantum ke vayam? evaṃ kila
Triśaṅku|saṃkīrtan'|ôpākhyāna|pāra|dṛśvānaḥ paurāṇi-
kāḥ kathayanti:

trās'|ôtkampa|tri|daśa|pariṣan|
mauli|māṇikyā|mālā|
bāl'|āditya|prakara|kīraṇa|
smera|pād'|âravinde
prācīm etām bhuvana|racanām
anyathā nirmimāṇe
kārpaṇy'|ôktis tvayi racitavān
antarāyaṃ mah"|Êndraḥ.

ACT I: THE DISCUSSION OF THE SAGES

luminated by the halo of his radiant thunderbolt?
He created a weapon of fire against his foes, using his burning glances, which were like flashing sparks of his flaming rage.

VISHVA-MITRA: (*respectfully touching* DASHA-RATHA'S arm) 1.95
Royal sage, Vasíshtha's disciple,

Even if Indra's Fortune is unobstructed now, thanks to your protecting arms, this new eulogy of your deeds means nothing to you, for it has always been the well-known prescribed duty of the Ikshváku dynasty to look after the herd of female *mákaras** playfully drawn on the cheeks of goddesses.*

DASHA-RATHA: Venerable Vishva-mitra, source of all wonders! Who are we to follow you in your arguments? The bards who recite stories of yore and know fully the famous story of Tri-shanku say this:

The rows of rubies on the heads of the gods who were trembling with fear of you threw light on your lotus-feet as the gods bowed down*—just as the morning sun's rays illuminate the opening day-lotuses—when you were about to change this previous creation of the universe. But the great Indra, asking you to be compassionate, stopped you.*

(*vihasya*)

1.100 javād ārāddhum tvām
 upanamati varge divi|śadām
 apavyasto mandair
 ajani ratha|haṃsaiḥ Kamala|bhūḥ;
 niyacchāmo jihvām
 na tava caritebhyaḥ, kim uta te
 sudhā|sadhricīnām
 atipatati vācām avasaraḥ.

(*añjaliṃ baddhvā*) bhagavan, prasīda tāvat! uttar'ōttareṣām
 mah"ōtsavānām kadā cid api na tṛpyanti puṃsām hṛda-
 yāni; yad iyaṃ tvad|upasthāna|sulabha|saṃbhāvan"āti-
 prasaṅga|saṃgītaka|nartakī citta|vṛttir niyog'ānugrahāya
 sprhayati.

VIŚVĀMITRAḥ: (*vihasya*) Aindumateya! kim anyan niyoj-
 yam?

 nirmukta|śeṣa|dhavalair, acal'ēndra|mantha|
 saṃkṣubdha|dugdha|maya|sāgara|garbha|gauraiḥ,
 rājann, idaṃ bahula|pakṣa|dalan|mṛg'āṅka|
 ched'ōjḡvalais tava yaśobhir aśobhi viśvam.

punar idānīm api,

1.105 yaśaḥ|stomān uccair
 upacinu cakora|praṇayinī|
 rasa|jñā|pāṇḍitya|
 chidura|śaśi|dhāma|bhrama|karān;

(smiling)

When all the gods were coming quickly to praise you, lotus-born Brahma, whose chariot was pulled by slowly flying swans, became worried to arrive so late.* I should not prevent my tongue from retelling your exploits, but the occasion to hear your ambrosia-like words should not be missed, either. I.100

(putting his hands together) So venerable Vishva-mitra, be gracious to us. People's hearts are never satisfied with the great feast of mutual replies. My mind, a dancer who has appeared in a performance of great affection and respect,* which was eased by your presence, now desires to be favored by your command.

VISHVA-MITRA: *(smiling)* O son of Índumati, what else shall I say?

White as the serpent king Shesha after leaving his slough, or as the depths of the milk-ocean, which was churned with the Lord of the Mountains as a churning stick, bright white as the radiant digit of the moon that breaks forth in the dark fortnight, such is your renown, o king, which has come to adorn this world.*

But now,

You should acquire fame that resembles the white moonlight so much that it could confuse even the female *chakóra*'s refined tongue. And when your splendor has conquered the darkness, let the Sun, I.105

api tvat|tejobhis
 tamasi śamite rakṣatu diśām
 asau yātrā|maitrīm
 nabhasi nitarām Ambara|maṇiḥ.

kiṃ tu, katipaya|rātram āyudha|sadhrīcā Rāma|bhadreṇa
 saṃnihita|vairāṇika|vratānām asmākam āśrama|padaṃ
 sanāthī|kariṣyate. api ca,

madhye|kṛtya ghaṇaṃ dhinoti jala|dhiḥ
 svair ambubhir Medinīm,
 hanti svaiḥ kiraṇais tamisram aruṇaṃ
 kṛtv' āntarāle Raviḥ,
 tvaṃ Rām'|āntaritaś ca pālaya nijair
 eva pratāpaiḥ prajāṃ;
 īdṛk ko 'pi par'|ôpakāra|suhṛdām
 eṣa svabhāvo hi vaḥ.

kiṃ ca,

dr̥ṣṭaḥ sāksād *asura/vijayī*
nākinām cakra/vartī,
mātsyo nyāyaḥ kathayati yathā
Vāruṇī daṇḍa|nītiḥ,
 pātāl'|ēndrād *ahi/bhayamath' āsty*
eva nity'ānuṣaktaṃ;
 tan, naḥ puṇyair ajani bhavatā,
 vīra, rājanvatī bhūḥ!

ACT I: THE DISCUSSION OF THE SAGES

that jewel of the sky, still remain good friends with the Directions while making his journey in the air.*

Now, for a few nights, let your well-armed Rama protect my hermitage, for I have made a vow to perform a sacrifice. Furthermore,

The ocean satisfies the earth with its water through the clouds as intermediaries, the sun uses the dawn as a go-between to destroy the darkness with its rays. And you should protect your subjects with your own prowess, but through Rama. For such is the nature of friends who help others, such is your nature.

Moreover,

We have seen that the *King of Celestials conquered the demons*: *King of Gods is a ruler conquering with demonic means*.^{*} Furthermore, the law of fish: *And the law of the big fish devouring the small fish* tells us how the legal system of Váru-na , the Lord of the Waters: the God of Justice, works. It is also inevitable that one should always get scared of the snake who is: to be afraid of the treachery of allies when it comes to the King of the Underworld. Therefore, our efforts have been rewarded in that the earth unlike the sky, the sea and the underworld has found a good king in your person, o hero!*

1.110 DAŚARATHAḤ: (*sa/viṣādam sva/gatam*) katham idam asmā-
 kaṃ sa|kala|loka|śoka|śaṅk'|ūddharaṇa|śītalebhyaḥ Kau-
 śika|pādebhyo Rāma|bhadra|pravāsa|vaimanasyam apy
 utpatsyate! dṛṣṭaṃ vā niḥśeṣ'|ānanda|niṣyandinīnām in-
 du|kīraṇa|kandalīnām kamalinī|nimīlanam aṅka|sthā-
 nam. (*vimṛśya*) kā gatiḥ?

kūrma|rāja|bhujag'|ādhipa|gotra|
 grāva|dik|karibhir eka|dhurīṇaḥ;
 māṃ prasūya katham astu vigīto,
 hā, par'|ārtha|vimukho Raghu|vaṃśaḥ?

VIŚVĀMITRAḤ: (*sasmitam*) rāja'|rṣe! mama|kāro hi putreṣu
 rājñām upalālana|kleśāya kevalam, upabhogas tu prajā-
 nām. yath" ātad:

kaṣṭā vedha|vyathā, kaṣṭo nityam udvahana|klamaḥ
 śravaṇānām; alaṅkāraḥ kapolasya tu kuṇḍalam.

DAŚARATHAḤ: bhagavan! param anugṛhītā vayam evam atra|
 bhavatā sambhāvyamānāḥ. kiṃ tu punar, «a|kṛt'|āstrāḥ
 kṣīra|kaṇṭhaḥ ca vatso 'yam» iti pramugdho 'smi.

1.115 VIŚVĀMITRAḤ: (*vihasya*) sakhe! tatra|bhavantam Maitrā|
 varuṇim ṛṣim puro|dhāya carita|brahma|carya|vratas-
 ya dhanur|veda|saṃskārās tāvad asya Kṛṣāśva|prasādād
 asmāsu āyatante.

ACT I: THE DISCUSSION OF THE SAGES

DASHA·RATHA: (*sadly, aside*) How can it happen that the 1.110
venerable Vishva-mitra, who soothes the world by taking
away the sharp pain of all its sufferings, causes so much
sorrow for me with the idea of Rama's departure. Indeed,
the moon's rays, which are white as the plantain tree, are
a delight to everyone, yet they have the fault of closing
up the day-lotuses. (*reflecting*) What can I do?

Just like the tortoise-king, the ruler of snakes, the
seven great mountains and the elephants who
guard the eight quarters, our family, too, has the
same burden;* but, alas, how can our Raghu dy-
nasty be lauded after my birth, if we no longer care
for others?

VISHVA·MITRA: (*smiling*) Royal sage, kings are attached to
their sons only because they have painstakingly brought
them up. But it is the subjects who can make use of the
princes. Just as:

It is the ears that feel the pain when they are pierced
and it is the ears that get tired carrying their burden
all the time; but it is the cheeks that are decorated
by the earrings.

DASHA·RATHA: Venerable Vishva-mitra, I am greatly hon-
ored that you show so much regard for me. However, I
do worry, because this small child of mine has not yet
taken arms in his hands—he still drinks only milk.

VISHVA·MITRA: (*smiling*) My friend, under the guidance of 1.115
the venerable sage Vasíshtha, he has finished his studies
of the Vedas, and thanks to my guru Krisháshva, I can be
in charge of initiating him into the practice of archery.

DASARATHAḤ: (*sa/vinay'ôparodham*) bhagavan! ucchvasitam
 api Raghu|rāja|bijānām tvad|āyattam eva, kim punaḥ
 kāmuka|vidyā|sampradāyaḥ! śaṅke «sahasra|kiraṇa|kul'|
 āika|pakṣa|pāten' āiva sahasraṃ parivatsarān bhagava-
 ntaṃ Kṛṣāśvam upāsīno divy'|āstra|mantr'|ôpaniṣadam
 adhyagīṣṭhā» iti.

VIŚVĀMITRAḤ: alaṃ ca te Rāma|bhadre 'pi «bālo 'yam» ity
 a|sambhāvanayā, dyāvā|pṛthivyos timira|tiras|kariṇīm
 taraṇir aṇutaro 'pi nija|tejasā tiras|karoti.

DAŚARATHAḤ: (*vihasya*) bhagavan, Kuśika|vaṃśa|keto! kasya
 punar tādṛśī talinā jihvā, yā tvām api bruvāṇam adhar'|
 ôttareṇa pratisaṃdhatte? (*apavārya*) Vāmadeva! evam
 atra|bhavān Kauśiko bravīti.

VĀMADEVAḤ: rāja|rṣe! kim atra praṣṭavyā vayam?

1.120 Kauśiko 'rthī, bhavān dātā, rakṣaṇīyo mahā|kratuḥ;
 rakṣitā Rāma|bhadraś ced, anumanyāmahe vayam.

api ca,

jagatī|bhāra|khinnānām viśrāmo bhavatām ayam,
 yad yathā|kāma|saṃpatti|prīt'|ārthi|mukha|darśanam.

ACT I: THE DISCUSSION OF THE SAGES

DASHA·RATHA: (*politely, restraining his feelings*) Venerable sage, every breath of the Raghu princes depends upon you, and even more so the transmission of the science of archery. I think it is because you are biased in favor of this dynasty of the thousand-rayed Sun that you have learned the secret science of celestial mantra-weapons from Krisháshva for a thousand years.*

VISHVA·MITRA: Stop thinking that Rama is still a child, please. The sun, even when it is like a tiny atom, is capable of removing the veil of darkness that envelops the sky and the earth with its light.

DASHA·RATHA: (*smiling*) Venerable and eminent son of the family of Kúshika, who could have a tongue sharp enough to be able to reply to your arguments? (*aside*) Vama-deva, you have heard what the venerable Vishva-mitra says.

VAMA·DEVA: Royal sage, why are you asking me?

Vishva-mitra asks for something, you are generous, and there is the great sacrifice to be protected. If Rama is to be the protector, I have no objection.

I.120

Moreover,

It would be a great relief for you, who are tired of carrying the burden of the earth, to see the happy face of someone who has asked for something and obtained it to his liking.

kiṃ ca, viśeṣeṇa ca—

pūrayitum arthi|kāṃān

Maitrā|varuṇeṇa gotra|guruṇā te

saṃdiśatā saṃdiṣṭaḥ—

samādhi|dr̥ṣṭo 'yam ev' ārthaḥ.

1.125 DAŚARATHAḤ: Vāmadeva, evam etad!

dhyāna|maya|dr̥ṣṭi|pāta|

pramuṣita|kā|'ādhva|viprakaṛṣeṣu

viṣayeṣu naiṣṭhikānām

sarva|pathinā matiḥ kramate.

(*vimr̥śya sva|gatam*)

kriyāṇām rakṣāyai

Daśaratham upasthāya vimukhe

munau Viśvāmitre

bhagavati gate samprati gṛhān

tapo|leśa|kleśād

upaśamita|vighna|pratibhaye

pravṛtte yaṣṭuṃ vā,

Raghu|kula|kath" āiv' āstam|ayate.

(*munim prati*) bhagavan! loka|traya|guro! Gādhi|nandana!

1.130 tvam ced dīkṣiṣyamāṇo me

Rāma|bhadraṃ pratīkṣase,

tan naḥ pati|vratā|vṛttam

iyam carati Medinī.

(*nepathy'* |*ābhimukham avalokya*) kas, ko 'tra bhoḥ?

praviśya.

DAUVĀRIKAḤ: kim ājñāpayati devaḥ?

Furthermore, and in particular,

The teacher of your family, Vasíshtha, has sent the message to tell you to fulfill the wishes of whoever asks you—he had surely foreseen these events through his meditative power.

DASHA·RATHA: Vama-deva, it must be so,

I.125

Objects that are far in space and removed in time are grasped by their yogic vision—the thought of ascetics thus reaches everywhere.

(reflecting, aside)

The venerable sage Vishva-mitra has turned to Dasha-ratha to ask for the protection of his rites. If his request is refused and he now returns home to conquer the troubling impeters of his sacrifice himself by using some of his ascetic power, then the fame of the Raghu dynasty shall decline.*

(turning toward the ascetic) Master of the three worlds, son of Gadhi,

If you really depend on my son, Rama, to perform the sacrifice, then it means that this earth leads the life of a faithful wife of ours.*

I.130

(toward the rear stage) Who is that? Who is here?

The WARDER enters.

WARDER: What does Your Majesty command?

DAŚARATHAḤ: āhūyatām Rāma|bhadraḥ!

1.135 VĀMADEVAḤ: Lakṣmaṇaś ca.

VIŚVĀMITRAḤ: (*sa/smitam*) ṛṣe! pṛthak|prayatn'|âpekṣī n'
âyam arthaḥ: na khalu prakāśam antareṇa tuhina|bhā-
nur ujjiḥite!

DAUVĀRIKO *niṣkrāntaḥ*

tataḥ praviśato RĀMA|LAKṢMAṆAU.

RĀMAḤ: (*sa/harṣam*)

1.140 sur'|ādhiśa|krodhāḥ
jagad aparathā kartum apare
purāṇa|brahmāṇo
bhuvana|pitarah sapta ca kṛtāḥ.
dhṛtās tuṣṭen' āmī
bahir api ca vaiśvānara|pathāt
kathā paurāṇī yac
caritam iti ha sma prathayati—

katham so 'pi bhagavān asmābhiḥ svayam upacariṣyate?

iti parikrāman puro 'valokya harṣ'âtīsayam nirūpayan

nūnaṃ vinaya|vinamrayos tāta|Vāmadevayos tṛtīyaḥ praśā-
nta|pāvanīy'|ākṛtiḥ sa bhagavān Viśvāmitro bhaviṣyati.

LAKṢMAṆAḤ: (*s'/āścarya/smitam*) ārya,

1.145 ayam ayam īdṛṣa|
praśama|viśvasanīya|tanur
bhuvana|bhayaṃ|karīḥ
katham adhatta ruṣo 'pi munih?
sthitam idam eva vā
mṛdu|mano|jñā|tuṣāra|tamās

ACT I: THE DISCUSSION OF THE SAGES

DASHA·RATHA: Call my dear Rama.

VAMA·DEVA: And Lákshmana.

I.135

VISHVA·MITRA: (*smiling*) Sage, he does not need to be called separately—the cool-rayed moon does not rise without its light.

The WARDER exits.

RAMA and LÁKSHMANA enter.

RAMA: (*with delight*)

Enraged with the King of Gods, he created a new set of seven Brahmas, ancestors of the world, in order to perform a new and different creation. Then, propitiated by the gods, he agreed to keep them as a new constellation in the sky out of the way of the moon's path known by mankind.* He whose exploits of this kind have been transmitted in ancient stories. . . *

I.140

how shall I be able to serve him, the venerable Vishva-mitra?

He walks around the stage and looks forward, miming extreme delight.

Surely, the third person, calm and pure, in front of my father and Vama-deva, who politely bow down before him, must be the venerable Vishva-mitra.

LÁKSHMANA: (*surprised and smiling*) My brother,

This very person, this ascetic who looks so calm and trustworthy, how could he be so angry that he made the world tremble? Or one should just think of the example of the medicinal herbs, which are tender, lovely and cool but suddenly become radiant in the dark.

I.145

tamasi sati jvalan-
ti sahas” âiva mah”|âuşadhayah.

RĀMAH: vatsa Lakṣmaṇa, evaṃ dur|avagāha|gambhīra|cari-
tās citrīyante mahāntaḥ. api ca,

vrata|vihati|karībhīr apsarobhiḥ
saha jagad asya nigr̥hato gr̥ṇanti
namad|amara|śīraḥ|kirīṭa|rocir|
mukulita|roṣa|tamāmsi ceṣṭitāni.

VĀMADEVAH: (*dr̥ṣṭvā, sa|harṣam*) katham? āgato Rāma|bha-
draḥ? (*munim̐ prati*) bhagavan,

brahma|jyotir vivartasya caturdhā|deha|yoginaḥ
Ṛṣyaśṛṅga|caror aṃśaḥ prathamo ’yaṃ mahā|bhujah.

1.150 VIŚVĀMITRAH: (*sa|harṣa|saṃbhramam avalokya*) Vāmadeva,
kim ucyate! āraṇyakeṣu prakṛṣṭatamaṃ kim api brāhma-
ṇyam Ṛṣyaśṛṅgasya! na kevalam amunā vatsena brahma’|
rṣir Vibhāṇḍaka eva putratatāṃ dhuram āropitaḥ, api
tu rāja’|rṣir Daśaratho ’pi.

VĀMADEVAH: bhagavan, evam ev’ âitat.

VIŚVĀMITRAH: (*vāmadevaṃ prati*)

ye Maitrāvaruṇim̐ purohitavataḥ
vaṃśe Manor jajñire
tās tā vainayikīḥ kriyā vidadhire
yeṣāṃ ca yuṣmā|dṛśaḥ,
teṣāṃ añcalam eṣa te, Daśarathaḥ.

ACT I: THE DISCUSSION OF THE SAGES

RAMA: Dear Lákshmana, great men surprise the world with their inscrutable and mysterious ways of acting. Furthermore,

People evoke his exploits, such as when he was to punish the world as well as the nymphs who wanted to obstruct his observance, but the darkness of his wrath was reduced by the radiant crowns of the gods, who bent down before him.

VAMA·DEVA: (*seeing him, with delight*) What? Has Rama arrived? (*toward the ascetic*) Venerable sage,

Of the offering made by Rishya-shringa,* in which he transformed his brahmanic radiance into four embodied beings, this strong-armed Rama was the first and foremost portion.

VISHVA·MITRA: (*looking at him with delight and excitement*) 1.150

Vama-deva, indeed, among the forest-dwellers, it is Rishya-shringa's brahmanic power that is the most outstanding. Not only did he make the brahmin sage Vibhándaka the best of fathers by becoming his son, but he also made the royal sage Dasha-ratha an eminent father.*

VAMA·DEVA: Venerable sage, it was indeed so.

VISHVA·MITRA: (*to VAMA·DEVA*)

Of the kings who were born in the dynasty of Manu and made Vasíshtha their family priest, and whom people like you have instructed in various ways, here is the king who was going to be the last one: your disciple, Dasha-ratha. But now the dynasty of Ikshvákus has been surely renewed, as

saṃpraty amī ye punar
jātās, te dhruvaṃ Ṛṣyaśṛṅga|tapasām
aiśvaryaṃ Ikṣvākavaḥ.

RĀMA|LAKṢMAṆĀV *upasarpatāḥ*.

1.155 VĀMADEVAḤ: vatsau! bhagavān eṣa niḥ|śeṣa|bhuvana|maha-
nīyo mahā|muniḥ Kauśikaḥ praṇamyaatām!

RĀMA|LAKṢMAṆAU: (*upasṛtya*) bhagavan Viśvāmitra, sāvitrau
Rāma|Lakṣmaṇāv abhivādayete.

VIŚVĀMITRAḤ: vatsau, āyusmantau bhūyāstām. (*iti bhujā-
bhyām pariḡrhya, sa/rom'/āñcam RĀMAṃ ca nirvarṇya
sa/bahu|mānam ātma|gatam*)

Vasiṣṭh'|ōktair mantrair
dadhati jagatām ābhyudayikīm
dhuraṃ sampraty ete
dinakara|kulīnāḥ kṣiti|bhujah
gr̥he yeṣāṃ Rām'|ā-
dibhir api kalābhis catasṛbhiḥ
svayaṃ devo Lakṣmī|
stana|kalaśa|vārī|gaja|patiḥ.

api ca,

1.160 tvam tās tāḥ smṛtavān ṛco daśatayīs
tvat|prītaye yajvabhiḥ
Svāhā|kāram upāhitaṃ havir iha
tret"|āgnir ācāmati.
tvām kṣīroda|jale|śayaṃ kratu|lihaḥ
pṛthvīm avātītarad
udvṛttā Daśa|kandhara|prabhṛtayo
nigrāhitāras tvayā.

ACT I: THE DISCUSSION OF THE SAGES

these sons were born of Rishya-shringa's ascetic power.

RAMA *and* LÁKSHMANA *approach*.

VAMA·DEVA: Princes, please bow down to salute this great 1.155
ascetic, worshipped by the whole world: the venerable
Vishva-mitra.

RAMA AND LÁKSHMANA: (*approaching him*) Venerable Vi-
shva-mitra, Rama and Lákshmana of the solar dynasty
salute you.

VISHVA·MITRA: My dear sons, may you live long. (*He em-
braces them and then, thrilled, he observes RAMA. Aside,
showing his appreciation.*)

These kings of the solar race shall now dutifully
maintain the well-being of the worlds following
Vasíshtha's advice, for Lord Vishnu himself has
been incarnated in their house in four parts as Ra-
ma and his brothers, the lord who is like the king
of elephants and is restrained only by the jar-like
breasts of the Goddess of Good Fortune.

Moreover,

You have revealed the ten books of hymns of the 1.160
'Rig-veda,' and it is to please you that the three sa-
cred fires here consume the offerings made with the
recitation of "Svaha" and other ritual formulas.*
You were sleeping in the milk-ocean, but the
sacrifice-eating gods made you bring up the earth.*
Now the haughty demons, ten-headed Rávana and
the others, are also to be punished by you.

VĀMADEVAḤ: (*sa/smitam*) vatsau! ayam atra|bhavān bhava-
ntau netum āgataḥ.

RĀMA|LAKṢMAṆAU: yad abhirucitaṃ bhavate tātāya ca.

DAŚARATHAS *tau sa/sneha/bahu/mānam ādāya «bhagavan
Kauśika» ity ardh'ôkte many'ûtpīḍa/nigrhyamāṇa/kaṇṭho
VĀMADEVASYA mukham īkṣate.*

VĀMADEVAḤ: imau tau Rāma|Lakṣmaṇau. (*ity arpayati*)

1.165 VIŚVĀMITRAḤ *s'ādaram pratigrhṇāti. nepathye śaṅkha/dhva-
niḥ. VĀMADEVO nimittam anumodayamāno DAŚARATHAM
ullāsayati. punar NEPATHYE*

VAITĀLIKAḤ: sukhāya mādhyam|dinī saṃdhyā bhavatu de-
vasya! saṃprati hi,

kirati mihire viṣvadrīcaḥ
karān ativāmanī
sthala|kamaṭhavad deha|chāyā
janasya viceṣṭate,
gaja|pati|mukh'ôdgīrṇair āpyair
api trasa|reṇubhiḥ
śīśira|madhurām eṇāḥ kaccha|
sthalīm adhiśerate.

api c' êdānīm paṭīra|taru|koṭara|kuṭīram adhyāsīnāḥ,

pratyakṣara|sruta|sudhā|rasa|nirviṣābhir
āśīrbhir abhyadhika|bhūṣita|bhoga|bhājah
gāyanti kañcuka|vinihnuta|roma|harṣa|
sved'ôrmayas tava guṇān urag'êndra|kanyāḥ.

ACT I: THE DISCUSSION OF THE SAGES

VAMA·DEVA: (*smiling*) Princes, this venerable sage has come to take you away.

RAMA AND LÁKSHMANA: We do what pleases you and our father. . .

DASHA·RATHA *embraces them affectionately and with respect; he starts saying "Venerable VISHVA·MITRA" and then stops the sentence halfway as his voice is choked by sorrow and pain. Next he looks at VAMA·DEVA's face.*

VAMA·DEVA: Here are Rama and Lákshmana.

He thus hands them over to VISHVA·MITRA. VISHVA·MITRA ^{1.165} *takes them respectfully. Conch shells are blown behind the scenes. VAMA·DEVA is delighted to hear this auspicious sound and consoles DASHA·RATHA. Again from BEHIND THE SCENES.*

A BARD: May the midday hour be to the delight of His Majesty. For now,

When the sun casts its rays in all directions, people's shadows become contracted, behaving like tortoises on dry land. And deers repose on the marsh, cool and pleasant, with dust-like water drops sprinkled from the trunks of tall elephants.

Furthermore, those who use the holes of sandal trees as huts. . .

Their hoods are beautifully decorated with fangs that have lost their venom, because every letter of your praise produces ambrosia in them; their goosebumps and their drops of perspiration are

1.170 VIŚVĀMITRAḤ: sakhe Daśaratha, priyam api tathyam āha
vaitālikah.

mand' |ôddhūtaiḥ śirobhir maṇi|bhara|gurubhiḥ
prauḍha|rom' |āñca|daṇḍa|
sphāyan|nirmoka|saṃdhi|prasarad|a|vigalat|
saṃmada|sveda|pūrāḥ,
jihvā|yugm' |ābhipūrṇ' |ānana|viśama|samud-
gīrṇa|varṇ' |ābhirāmaṃ
velā|śail' |āñka|bhājo bhujaga|yuvatayas
tvad|guṇān udgrṇanti.

(sa/vinaya/vailakṣya/smitaṃ ca) rāja' |rṣe, pratyāsīdati dīk-
ṣā|praveśa|kālah. tad evaṃ|vidha|madhura|goṣṭhī|bhañ-
ga|niṣṭhurāṇaṃ prathame vayaṃ tāvad bhavitum icchā-
mah.

DAŚARATHO RĀMA|LAKṢMAṆĀV *avalokya bāṣpa|bhara|taraṅgi-
ta|locano munim prati «bhagavan!» ity ardh' |ôkte vāk|sta-
mbhaṃ nāṭayati.*

VĀMADEVAḤ: (sa/saṃbhramam) bhagavan Kauśika, sādahaya!
śivās te panthānaḥ, vatsayoś ca Rāma|Lakṣmaṇayoh.

1.175 *ity utthāya sarve yath' |ôcitam ācaranti.*

VIŚVĀMITRAḤ: evam āsyatām bhavadbhiḥ.

iti RĀJA|PUTRĀBHYĀM anugamyamāno niṣkrāntaḥ.

ACT I: THE DISCUSSION OF THE SAGES

trapped under their skin while they sing about
your virtues, these daughters of the snake-king.

VISHVA·MITRA: My friend Dasha·ratha, the bard describes 1.170
this faithfully and pleasantly.

They sway their heads slowly, weighed down by
their head-jewels. Their skin is swelling with goose-
bumps sticking out, which do not release their
abundantly flowing sweat of pleasure from their
pores. With their double tongues, their
mouths* pronounce the sounds indistinctly, which
is all the more delightful. Thus do serpent maid-
ens sing about your virtues on the mountain slopes
beside the sea.

(politely, with an embarrassed smile) Royal sage, the time to
start the preliminaries of the sacrifice is near. Let me be
the first to break up this pleasant gathering, harsh as this
task may be.

DASHA·RATHA, *looking at RAMA and LÁKSHMANA, his eyes filled
with flowing tears, starts saying "Venerable" to the ascetic
and then mimes that he can no longer speak.*

VAMA·DEVA: *(with excitement)* Venerable Vishva-mitra, do
proceed, and may your paths, as well as those of Rama
and Lákshmana, be auspicious.

They all rise and observe the usual formalities.

1.175

VISHVA·MITRA: May you also remain prosperous.

Thus VISHVA·MITRA exits, followed by the TWO PRINCES.

DAŚARATHAḤ: (*dīrgham uṣṇam ca niḥśvasya*) Vāmadeva, nū-
nam idānīm asmān iva tatra|bhavantam Kauśikam apy
a|kāraṇa|vatsalaṃ vatsalayati vatso me Rāma|bhadraḥ.

kac cid asmad|viyog'|ārta|duḥkhī duḥkhā|kariṣyati,
a|pūrva|viṣay'|āloka|sukhī vā sukhayisyati.

1.180 VĀMADEVAḤ: (*vihasya*) rāja'|rṣe, «vayaṃ Kauśiko v'» êti» kva
punar eṣa kakṣyā|vibhāgo Rāma|bhadrā|mādhuryasya?
paśya,

yad indor anveti
vyasanam udayam vā nidhir apām,
upādhis tatr' āyam
jayati jani|kartuḥ prakṛitā.
ayam kaḥ sambandho
yad anuharate tasya kumudaṃ?
viśuddhāḥ śuddhānām
dhruvam an|abhisandhi|praṇayinaḥ.

DAŚARATHAḤ: (*vimṛśya*) evam etat.

ratn'|ākaro janayitā sahajaś ca vargaḥ
kiṃ kathyatām amṛta|kaustubha|pārijātāḥ?
kiṃ tair a|cintyam? iha tat punar anyad eva
tattv'|ântaram kumuda|bandhur asau yad induḥ.

ACT I: THE DISCUSSION OF THE SAGES

DASHA·RATHA: (*heaving a deep* sigh*) Vama-deva, now my dear Rama shall favor the venerable Vishva-mitra, who has an inexplicable attachment toward him, just as he favored me.

Perhaps he shall suffer because of the separation from me and shall also make Vishva-mitra sad; or else he shall be delighted to see unknown things and thus also make Vishva-mitra happy.

VAMA·DEVA: (*smiling*) Royal sage, why should there be such 1.180
antagonistic rivalry for Rama's affection between you and Vishva-mitra. Look,

That the sea follows the waxing and waning of the moon can be explained by the fact that the natural inclination of the father dominates.* But how does this relate to the case of the night-lotus, which imitates the moon's nature by opening up at night? Here the reason is surely that pure souls follow the pure, with inexplicable affection.*

DASHA·RATHA: (*reflecting*) Indeed, it must be so.

The sea rich in pearls is the father of the Moon, whose brothers are the Káustubha gem, ambrosia and the coral tree of Indra's paradise—but what is there to say about them?* Yet there is something else, a relationship altogether different and unthinkable for all of these, which causes the moon to be called “the friend of the night-lotus.”*

(*puro 'valokya*) kathaṃ, nayana|patham atikrāntaḥ sa|Rāma|
Lakṣmaṇo bhagavān! tad vayam api vatsa|pravāsa|dur|
manasaṃ devīṃ Kauśalyāṃ upetya sāntvayāmaḥ.

1.185 *iti niṣkrāntāḥ sarve.*

ACT I: THE DISCUSSION OF THE SAGES

(looking ahead) O, the venerable Vishva-mitra is already out of sight with Rama and Lákshmana. So I shall go and comfort Queen Kaushálya, who is also dejected to see that her son has gone away.

All exit.

I.185

PRELUDE TO ACT II
SANSKRIT-PRAKRIT PRELUDE

tataḥ praviśati kuśān ādāya yajamāna/ŚIṢYAḤ.

ŚIṢYAḤ: (*puro 'valokya*) aye, prabhāta|prāy" |āiva rajanī. tathā
hi,

tamobhiḥ pīyante
gata|vayasi pīyūṣa|vapusi
jvaliṣyan|mārtaṇḍ' |ô-
pala|paṭala|dhūmair iva diśaḥ.
saro|jānām karṣann
ali|mayam ayas|kānta|maṇivat
kṣaṇād antaḥ|śalyam
tapati patir ady' āpi na rucām.

api ca,

2.5 jātāḥ pakva|palāṇḍu|pāṇḍu|madhura|
chāyā|kiras tārakāḥ;
prācīm ankurayanti kiṃ cana ruco
rājīva|jīvātavaḥ;
lūtā|tantu|vitāna|vartulam ito
bimbaṃ dadhac cumbati
prātaḥ|proṣita|rocir ambara|talād
ast' |ācalaṃ candramāḥ.

(*sarvato 'valokya*)

diṇ|maṇḍalī|mukuṭa|maṇḍana|padma|rāga|
ratn' |āṅkure kiraṇa|mālini garbhite 'pi
saukha|prasuptika|madhuvrata|cakravālā|
vācāla|paṅkaja|vanī|sarasāḥ sarasyaḥ.

api ca,

prācī|vibhrama|karṇikā|kamalinī|
saṃvartikāḥ samprati

A DISCIPLE of the sacrificer VISHVA-MITRA enters, with sacred kusha grass in his hand.

DISCIPLE: (*looking ahead*) It seems that the night is being taken over by the dawn. In fact,

As the moon made of ambrosia has lost its strength, darkness is covering the world, just as the veil-like smoke of the sun-stones prevails before they show their radiance. The Sun, Lord of All Light, does not yet burn to extract in an instant the bee from the lotus, as a magnet would a nail.

Moreover,

The stars scatter their pale and sweet light, resembling ripe onions; and the rays of dawn that ensure the lives of blue lotuses illuminate slightly the eastern direction. Now, as it dawns, the moon has lost its radiance and, with its large and round cobweb-like disk, it descends from the sky to kiss the Western Mountain.

2.5

(*looking everywhere*)

While that small shining ruby that decorates the crown of all directions, the sun, is still hidden with its garland of rays, lakes resound charmingly with swarms of bees who ask the lotuses if they have slept well.

Moreover,

Now, as if they were petals of a lotus earring worn playfully by the eastern direction, two or three rays

dve tisro ramaṇīyam ambara|maṇer
dyām uccarante rucaḥ.
stok'|ôcchvāsam ap' idam utsukatayā
saṁbhūya kośād bahir
niṣkrāmad|bhramar'|āugha|saṁbhrama|bharād
ambhojam ujṛimbhate.

2.10 api ca,

eka|dvi|prabhṛti|krameṇa gaṇanām
eṣām iv' āstaṁ|yatām
kurvāṇā samakocayad daśa|śatāny
ambhoja|saṁvartikāḥ,
bhūyo 'pi kramaśaḥ prasārayati tāḥ
saṁpraty amūn udyataḥ
saṁkhyātum sa|kutūhal" ēva nalinī
bhānoḥ sahasraṁ karān.

kiṁ ca,

pratyāsanna|sur'|ēndra|sindhura|śiraḥ|
sindūra|sāndr'|āruṇā
yat tejas|trasareṇavo viyad itaḥ
prācīnam ātanvate.
śaṅke saṁprati yāvad abhyudayate
tat tarku|ṭaṅk'|ônmṛjā|
rajyad|bimba|rajaś|chaṭā|valayito
devas tviṣām īśvaraḥ.

(*puro 'valokya*) katham idam uday'|âcala|mauli|māṇikyam
arka|maṇḍalam ady' âpi na vihāya|sthalam alaṇ|karoti?
tad asmad|guror vitāyamāna|yajñasya kula|pateḥ Kauśi-
kasy' ādeśāt samid|āharaṇāya prasthito 'smi. tat tvarita-
taraṁ gacchāmi.

PRELUDE TO ACT II

of the sun, that jewel of the sky, have gracefully risen to reach the sky. The day-lotus, although it was just going to take a little breath, has been overcome by the eagerness to release its burden, the swarming bees, from its calyx and is opening up fully.

Moreover,

2.10

As if counting the rays of the setting sun one by one, the lotus had closed up its thousand petals for the night. Now it is stretching them out again one by one, as if it wanted to count the thousand rays of the rising sun eagerly.

Furthermore,

Radiant dust particles, bright red like the vermillion decoration on the head of the elephant ridden by Indra nearby, start filling the space in the East. It seems now that they belong to the god who is enveloped in a circular mass of redness, shining as if it had just been polished perfectly with the chisel of the Creator:* the sun is rising.

(looking ahead) Why is it that the sun-disk, that jewel in the crown of the Eastern Mountain, is still not decorating the sky? Now, our master and guardian, Vishva-mitra, is preparing a sacrifice and has ordered me to gather some wood. I shall go without delay.

2.15 *iti parikrāmati.*

praviśya sambhrānto VAṬUH.

VAṬUH: 「ajja Suṇāseva! kiṃ vi acchariaṃ bhīsaṇaṃ ca vaṭ-
ṭai。」

ŚUNAḤŚEPAḤ: (*sa/camat/kāraṃ parivṛtya*) sakhe Paśume-
dhra! kim āścaryaṃ bhīsaṇaṃ ca vartate?

PAŚUMEDHRAḤ: 「ajja «Rāmo tti ko vi khattia|kumāro āao»
tti suṇia kouhalleṇa dhāvantaṣṣa sā tavo|vaṇa|ppanta|pa-
diṭṭhiā patthara|puttiā sacca|māṇusī bhavia mama evva
sammuhaṃ parāvaḍiā. taṃ pekkhia uttar’|āsaṅga|vakka-
laṃ vi ujjhia palāio mhi。」

2.20 ŚUNAḤŚEPAḤ: (*vihasya.*) sakhe! sādhu kṛtam. diṣṭyā hi jīva-
taḥ punar āvṛtiḥ.

PAŚUMEDHRAḤ: 「tā rakkhaü maṃ ajjo imāe duṭṭha|rakkha-
sīe muhāo。」

iti vepamānaḥ pādayoḥ patati.

ŚUNAḤŚEPAḤ: (*sa/smitam utthāpy’ ālīngya ca*) vayasya, śṛṇoṣy
aucathyasya bhagavato Gautamasya maha”|rṣer Ahalyāṃ
nāma dharmadārān.

PAŚUMEDHRAḤ: 「suṇomi, jā Jaṇaa|vaṃsa|purohiassa Saāṇa-
ndassa jaṇaṇī. tado tado。」

He goes around the stage.

2.15

A BOY enters, confused.

BOY: Mr Shunah·shepa, something miraculous and frightening has happened to me.

SHUNAH·SHEPA: (*turning around with surprise*) My friend Pashu·medhra, what sort of miraculous and frightening thing was it?

PASHU·MEDHRA: I heard today that a certain young kshatriya called Rama had come here. As I came running, eager to see him, the stone statue that had been erected at the edge of the hermitage suddenly approached me, in the form of a real woman. When I saw her, I was able to just barely escape, leaving behind even the bark garment that covered my shoulders.

SHUNAH·SHEPA: (*smiling*) Well done, my friend. Thank god 2.20
you have come back alive.

PASHU·MEDHRA: So please protect me from the mouth of that terrible demoness, my noble friend.

Trembling, he falls at SHUNAH·SHEPA's feet.

SHUNAH·SHEPA: (*smiles, lifts him up and embraces him*) My friend, you must have heard about Ahálya, the lawful wife of the great sage, the venerable Gáutama.

PASHU·MEDHRA: Yes, I have. She is mother to Shatánanda, who is the official priest appointed to the house of Jánaka. So what happened?

2.25 ŚUNAḤŚEPAḤ: s” êyam purā Puruhūta|khaṇḍita|caritrā tasya
dīrgha|tapaso muner manyunā nijam etad indriya|daur-
balyam evaṃ vivartamānam anubhavanti, saṃpraty asya
Raghu|rāja|putrasya tejasā tasmād andha|kārat niramuc-
yata. tad alam āvegena!

PAŚUMEDHRAḤ: (*unmīlya cakṣuṣī sarvato ’valokya*) ʽaho! aj-
jassa pasāeṇa jīva|loe paḍiṭṭhio mhi. taha vi, saṅkā|jaro
ajja vi maṃ ṇa pariccaāi. tā, muhuttaṃ vīsamīāi.ʼ

ŚUNAḤŚEPAḤ: sakhe, bhayam iti kim etad brāhmaṇasya? tat
paryavasthāpay’ ātmānam.

ity upaviśataḥ.

PAŚUMEDHRAḤ: (*ciraṃ viśramya sa/vismayam*) ʽkahaṃ vi-
saa|maa|taṇhā|jhalam|jhalīe bhaavado Hariṇā vi hariṇā
viḍambīadi?ʼ

2.30 ŚUNAḤŚEPAḤ: (*vihasya*) sādhu bravīti bhavān. alpīyān khalv
ayaṃ lokaḥ! katham aihika|sukh’|ādhyavasāy’|āsvāda|lu-
bdhair amūr bhūyasyo rātrayaḥ parāhaṇyante. kiṃ tu
mano|hāribhir āhāryair viṣayair āhūyamānasya locana|
dvayasy’ āpi ko ’pi jano vivekam ankuśayituṃ n’ ēṣ-
te. kiṃ punaḥ, Sahasra|nayanasya tādrśa|vibhave Maru-
tām patyuh. cakṣuh|prītim udbhavantīm anūdbhavanti
c’ āparāṇi Kusuma|cāpa|cāpalāni.

PRELUDE TO ACT II

SHUNAH·SHEPA: Some time ago, she was made unfaithful to 2.25
her husband by Indra, and her husband, that ascetic of
great power, became so enraged that he transformed her
body into this petrified form. But, thanks to the radiant
power of Prince Rama, she has been liberated from this
darkness of her senses. Hence you need not be so scared
of her.

PASHU·MEDHRA: (*opens his eyes and looks around*) O, thanks
to your kindness, I have come back to the world of living
beings. Yet I still cannot get rid of my feverish alarm. So,
Mr. Shunah·shepa, let us rest here for a while.

SHUNAH·SHEPA: My friend, why would a brahmin be afraid?
Pull yourself together.

They sit down.

PASHU·MEDHRA: (*resting for a while, then with surprise*) How
come even the venerable Indra, dazzled by the mirage-
like senses, can be transformed into a beast?

SHUNAH·SHEPA: (*smiling*) You speak the truth. This world 2.30
of the senses is of little importance. So one wonders why
people deprive themselves of that much more important
stay in heaven, being eager to taste worldly pleasures. Yet
one does not learn to control the judgment of one's two
eyes, which are attracted to pleasant things as their ob-
jects. And how much less can Indra, Lord of the Winds,
do so, given that he has a thousand eyes to overpower
him. Now, when visual pleasure is aroused, other senses
also get carried away by the God of Love.

PAŚUMEDHRAḤ: (*vihasya*) 「maṇṇe, edāe muṇi|ghariṇīe pu-
ṇṇa|paripāo Rāma|bhaddassa pavāse kāraṇam.」

ŚUNAḤŚEPAḤ: idaṃ tāvāt prathamam.

PAŚUMEDHRAḤ: (*ś/ābhyarthanam.*) 「ajja, duīaṃ vi suṇiṃ
imiṇā de vaṇeṇa pajjūsuo mhi.」

ŚUNAḤŚEPAḤ: sakhe, tvayi kim a|kathanīyaṃ nāma? asti Kiṣ-
kindhāyāṃ Purāṇdarasya nandano Vālī nāma plavaṅga|
rājaḥ. taṃ ca rajanī|cara|cakra|varttinā Daśakandhareṇa
pravṛddha|maitṛikam avalokya tu vānar'ācchabhalla|go-
lāṅgūla|prabhṛtīnām ācāryaḥ sarv'ātmātyānām anumato
Jāmbavān avādīt.

2.35 PAŚUMEDHRAḤ: (*vihasya, sa/kautukam*) 「tado tado.」

ŚUNAḤŚEPAḤ: tataś ca, «rājan! māyāvinī khalv iyaṃ rākṣasa|
jātiḥ. viśeṣataś ca Mahendr'āvaskanda|kandalita|vikra-
maḥ pitṛ|vairī tav' āyaṃ Rāvaṇaḥ. api ca, tvadīya|dor|
mūla|pīḍana|galita|pauruṣo na viśva|vijay" īti svayam
āśaṅkanīyaḥ. n' āpi sāmant'āntara|jighṛkṣāyām antarā-
la|vartini samudre laghu|samutthaḥ. tad anena virād-
dha|maṇḍalena *sur'āśura/jayinā* rākṣasa|rājena maittram
an|arth'ānubandhi. kiṃ ca, sarvath" ēyam an|upakāri-
ṇī Pulasty'āpatye prītir iti bhagavān ih' ōdāharaṇaṃ
Hariṇ'āṅka|śekharaḥ. tathā hi,

PRELUDE TO ACT II

PASHU·MEDHRA: (*smiling*) I think that the reason Rama has come here is that the meritorious acts of the ascetic's wife have borne their fruit.

SHUNAH·SHEPA: That is surely one of the reasons.

PASHU·MEDHRA: (*begging*) I am also eager to hear the other reason from you, sir.

SHUNAH·SHEPA: My friend, is there anything I would not tell you? There lives a monkey-king called Vali, son of Indra, in Kishkíndha. He began to be on friendly terms with the king of demons, ten-headed Rávana, and this was observed by Jámavan, the preceptor of monkeys, bears, apes and the like. So Jámavan, with the approval of all the ministers, spoke up.

PASHU·MEDHRA: (*smiling, with curiosity*) What did he say? 2.35

SHUNAH·SHEPA: Then he said:* “Your Majesty, the race of demons is full of magic tricks. And this is especially true of the demon whose prowess has been renewed by attacking the great Indra, and who is thus also your father's enemy: Rávana. Moreover, the reason he has not conquered the whole world yet is that you have deprived him of his manliness by squeezing him under your armpit—therefore he is all the more suspicious. And, with the sea lying between us, he cannot come here quickly to help if you want to attack a neighboring king.* Therefore, it makes no sense to be allied *with this conqueror of gods and demons: with this conqueror of the gods, who conquered them with unfair means,** with this rákshasa ruler whose kingdom is hostile. Furthermore, the venerable Shiva, who wears the moon in his hair, is himself

ukṣā ratho, bhūṣaṇam asthi|mālā,
 bhasm'āṅga|rāgo, gaja|carma vāsaḥ,
 ek'ālaya|sthe 'pi dhan'ādhināthe
 sakhyau daś" ēyaṃ Tri|pur'āntakasya»

PAŚUMEDḤRAḤ: ʽaṃho! therā|bhallūassa mant'ōvaṇṇāso
 parihāsa|kusala" ā. tado tado.₂

ŚUNAḤŚEPAḤ: tataś ca, tad|vacanaṃ «jarā|pralapitam» ity
 upahasati har'īśvare, upāṃśu tad|anumatyā mah"āmā-
 tyasya kesariṇaḥ putro Hanūmān kumāraṃ Sugrīvaṃ
 ādāya Ṛṣyamūkam nāma parvata|durgam anupraviṣṭaḥ.

2.40 PAŚUMEDḤRAḤ: (*s'ākūtam*) ʽajja! jo so māruī «tellokka|mal-
 lo» tti suṇīadi₂

ŚUNAḤŚEPAḤ: atha kim.

PAŚUMEDḤRAḤ: (*sa/vicikitsam*) ʽajja! jaha taha vā hou, sāmī
 sāmī evva. taṃ pariccaīa ṇa sariso tārisassa mahā|bhāassa
 paḍiūla|pariggaho.₂

PRELUDE TO ACT II

the example to illustrate that when one takes delight in Pulástya's sons* it leads to no good in any case. To explain,

He has a bull instead of a chariot, his jewelry consists of a garland of bones, he uses ashes instead of fragrant unguents and his clothes are a piece of elephant hide. Although he lives where the Lord of the Riches does,* who is his friend, this is Shiva's plight."

PASHU·MEDHRA: Hey, that old bear knows how to give advice, and he even has a sense of humor. And then what happened?

SHUNAH·SHEPA: When the monkey-king laughed at these words, saying it was the babbling of an old man, then, with Jámavan's secret consent, Hánuman, son of the chief minister Késarin, took Prince Sugríva with him and they left for that inaccessible mountain called Rishyamuka.

PASHU·MEDHRA: (*with enthusiasm*) Sir, that son of the Wind, 2.40
Hánuman, is known as the best wrestler in the three worlds.

SHUNAH·SHEPA: Indeed.

PASHU·MEDHRA: (*with hesitation*) Sir, be that as it may, a lord always remains a lord. It is not appropriate for a noble-minded person such as Hánuman to leave his master and take the side of the enemy.

ŚUNAḤŚEPAḤ: (*vihasya*) sakhe! pur” āiva kil’ āyam Āñjane-
yaḥ bhagavataḥ Sahasra|kiraṇād vyākaraṇam adhīyānas
tad|ātmajanmano vānara|yoneḥ Sugrīvasya sāhāyakam
abhiprāya|jño guru|dakṣiṇī|cakāra.

PAŚUMEDHRAḤ: (*ś/ānandam*) ʿhum. tā uiaṃ evva jaṃ guru|
putto sa|bbamhacārī vā aṇuvattīāi. tado tado.

2.45 ŚUNAḤŚEPAḤ: tataś ca, ahi|bhay’|ôpajāpa|jarjaraṃ suhṛd|ba-
lam ity upaśrutya, rākṣasa|rājaḥ Khara|Dūṣaṇa|Trīśiro-
bhir mah”|āmātyair adhiṣṭhitam ātma|bal’|âika|deśaṃ
sindhor udīci kûle Vāli|pratigrahāya prāhiṇot.

PAŚUMEDHRAḤ: ʿkahaṃ a|parihīṇa|mitta|dhammo vi so ra-
kkhaso!

ŚUNAḤŚEPAḤ: sakhe, kim ucyate. Rāvaṇaḥ khalv asau.

priyā|kartuṃ kasmai
cana nija|śīraḥ|kartana|rasa|
prahr̥ṣya|romā yaḥ,
sa param iha Laṅkā|parivṛdhaḥ.
vilakṣa|vyāpāraṃ
kim api dadṛśur yasya daśamaṃ
śīras, te mūrdhānaḥ
kṣaṇa|hṛta|punar|janma|su|bhagāḥ.

PAŚUMEDHRAḤ: (*sa/kautukam*) ʿtado tado.

2.50 ŚUNAḤŚEPAḤ: tataḥ Suketu|sutā nāga|sahasra|bala|dhārīṇī
Tāḍakā nāma rākṣasī tasmād anīkād āgatya manuṣya|
maṇḍala|vihāra|kautukād imām asmadīyāṃ bhūmim
adhivasati.

PRELUDE TO ACT II

SHUNAH-SHEPA: (*smiling*) My friend, formerly, when Hānuman learned the science of grammar from the thousand-rayed Sun, he then, knowing his master's intention, became friends with his guru's son, the monkey-born Sugrīva. Thus, through this friendship, Hānuman paid off his debt to his preceptor.

PASHU-MEDHRA: (*happily*) Right. It is indeed proper for him to follow his fellow student, who is also the son of his preceptor. And then?

SHUNAH-SHEPA: Hearing that treason and treachery divides 2.45
his ally's house, the king of demons sent over a part of his own forces to the northern seashore, an army that was led by his chief ministers, Cruel, Corrupt and Three-Headed, in order to support Vali.

PASHU-MEDHRA: What a true friend he is, this demon.

SHUNAH-SHEPA: My friend, this is just natural. We talk about Rāvana here.

He was thrilled by the idea* of cutting off his own heads in order to delight someone—such is the greatest lord of Lanka. Moreover, those nine heads, which had the fortune to be able to grow out again in a second, looked at the tenth head as the idle one.

PASHU-MEDHRA: (*with interest*) And then?

SHUNAH-SHEPA: Then Sukétu's daughter, a demoness called 2.50
Tādaka, who is strong like a thousand elephants, left that army of demons because she wanted to divert herself among humans. Now she lives in our territory.

PAŚUMEDḤHRAḤ: 「ṇāa|sahāsa|balā itthi tti» a|suṇia|puvvaṃ
eṃ! tado tado,

ŚUNAḤŚEPAḤ: tataś ca, śrautasya vidheḥ pratyūham asyāḥ
śaṅkamānaḥ kula|patir imau Rāma|Lakṣmaṇāv ānīta-
vān.

PAŚUMEDḤHRAḤ: 「jāṇe Rāma|bhaddo tti rakkhasāṇaṃ uva-
riaṃ avaṇṇo khu eso,

ŚUNAḤŚEPAḤ: sakhe! evaṃ ev' āitat. «Rāma|bhadra» iti ko
'pi catur|akṣaro rākṣasa|śikṣā|siddha|mantraḥ. viśeṣeṇa
punar idānīm Kauśikena bhagavatā brahma|jyotiṣas tā-
dṛṣaṃ vivartaṃ divy'|āstra|mantra|pārāyaṇaṃ āścaryam
adhyāpitaḥ.

2.55 PAŚUMEDḤHRAḤ: 「maṇṇe manta|mañhiṃ attha|devaāhiṃ sa-
maṃ bal'āibalāo sattō vi Rāme saṅkamissanti tti,

ŚUNAḤŚEPAḤ: atha kim. tad api saṃvṛttam eva.

PAŚUMEDḤHRAḤ: 「ajja! ṇaṃ bhaṇāmi: jāi ṇiā jevva sattō, ṇiā
jevva attha|vijjāo, tā kiṃ ti attaṇo viggh'|ōvasame Rāha-
vassa gāraaṃ appei tatta|bhavaṃ Kosio? (*vihasya*) 「aha
vā pāhuṇia|hatthena sappa|māraṇaṃ kkhu edaṃ?

ŚUNAḤŚEPAḤ: sakhe, an|abhijño 'si. svayaṃ prayogād an-
te|vāsibhiḥ prayogo mahimānam ācāryāṇām upacinoti.
paśya,

PRELUDE TO ACT II

PASHU·MEDHRA: I have never heard of a woman who is as strong as a thousand elephants! And then?

SHUNAH·SHEPA: Then our master, fearing that she could obstruct his Vedic sacrifice, brought Rama and Lákshmana here.

PASHU·MEDHRA: I understand that a certain Rama has come over here to control the demons.

SHUNAH·SHEPA: Yes, my friend. The name of Rama is a magical formula of four letters, to be recited as protection against demons. Especially because now the venerable Vishva·mitra has taught him all the celestial mantric weapons, which are the wonderful transformations of brahmanic power.

PASHU·MEDHRA: I assume that, together with the divine 2.55 mantric weapons, the power and superpower *mantras* will also be transmitted to him.

SHUNAH·SHEPA: Of course, they have already been taught to him.

PASHU·MEDHRA: Sir, I would then say that if it is about the venerable Vishva·mitra's own *mantras* and his own divine weapons, why does he want to make Rama famous for conquering the impeding demons? (*smiling*) Or is it the well-known case of letting your guest kill the serpent in your house?

SHUNAH·SHEPA: My friend, you do not understand this. If one's students excel, it increases the teacher's fame more than if he himself excels. Look,

sthāneṣu śiṣya|nivahair viniyujyamānā
 vidyā gurum hi guṇavat|taram ātanoti.
 ādāya śuktiṣu balāhaka|viprakīrṇai
 ratn'ākaro bhavati vāribhir ambu|rāśiḥ.

2.60 PAŚUMEDHRAḤ: 'ajja! sohaṇaṃ mantesi. aṇṇaṃ kiṃ vi pu-
 cchidu|kāmo mhi,

ŚUNAḤŚEPAḤ: tat kim?

PAŚUMEDHRAḤ: 'savvahā ṇiūḍhaṃ vi vāṇarāṇaṃ cha|gguṇ-
 ṇaṃ ayyeṇa kahaṃ paḍivaṇṇaṃ?

ŚUNAḤŚEPAḤ: sakhe, sarvam etad Ayodhyā|yātrāyāṃ samā-
 dhi|mayena cakṣuṣā sākṣāt|kṛta|tri|bhuvana|vṛttāntasya
 tāta|Viśvāmitrasya mukhād aśrauṣam. (*sarvato 'valokya*)
 aho prābhātikī tri|bhuvana|lakṣmīḥ! tathā hi,

pratyagra|jvalitaiḥ pataṅga|maṇibhir
 nīrājita bhānavaḥ
 sāvitrāḥ kuruvinda|kandala|rucaḥ
 prācīm alaṃ|kurvate.
 prauḍha|dhvānta|karālitasya vapuṣaś
 chāyā|chalena kṣaṇād
 a|prakṣālita|nirmalaṃ jagad, aho,
 nirmokam unmuñcati.

2.65 api ca,

pītvā bhṛṣaṃ kamala|kuḍmala|śukti|koṣā
 doṣātanīm timira|vṛṣṭim atha sphuṭantaḥ.
 niryan|madhuvrata|kadamba|miśād vamanti
 bibhranti kāraṇa|guṇān iva mauktikāni.

PRELUDE TO ACT II

If a teacher appoints his students to an appropriate task, it is his qualities that their knowledge will prove. It is because the sea makes the water that fills the clouds go through the mother-of-pearl that it is called the “source of gems.”

PASHU-MEDHRA: You speak eloquently, sir. I should also like 2.60
to know something else.

SHUNAH-SHEPA: What is it?

PASHU-MEDHRA: How have you learned about these strata-
gems* of the monkeys, if they have kept them so secret?

SHUNAH-SHEPA: My friend, I have heard about all this while
traveling to Ayódhya, from the mouth of the venerable
Vishva-mitra, for he can see everything that happens in
the three worlds through his yogic eye. (*looking in every
direction*) Look how the world is wonderful at dawn:

The sunbeams illuminated by the freshly inflamed
sun-stones look like ruby-sprouts that adorn the
eastern direction. The world, whose body was ter-
rifying with its thick darkness, leaves its slough
of shadows in a second, and—look!—it becomes
spotless without any washing.

Moreover,

2.65

The lotus buds have quickly drunk the outpour-
ing darkness of the night—like oyster shells would
drink water—but they are fully open now. They
release the departing swarm of bees, just as oysters
would produce pearls of the same color as that of
the water.*

api ca,

vikasita|saṃkucita|punar|
vikasvareṣv ambujeṣu dur|lakṣyāḥ;
kalikāḥ kathayati nūtana|
vikāsinīr madhulihām arghaḥ.

(*ūrdhvam avalokya, ādityaṃ ca nirvarṇya*)

2.70 kaṭubhir api kaṭhora|cakravāk'|ôṭ-
kara|viraha|jvara|śānti|śīta|vīryaiḥ
timira|hatam ayaṃ mahobhir añjañ
jayati jagan|nayan'|āugham Uṣṇa|bhānuḥ.

tad anujānīhi mām samid|āharaṇāya.

PAŚUMEDHRAḤ: 'aḥaṃ vi khattia|kumārāṇaṃ daṃsaṇe uk-
khaṃṭhio mhi. tā kahehi, tā kaḥiṃ pekkhāmi?]

ŚUNAḤŚEPAḤ: (*vihasya*) nanv etāv eva yajña|vāṭam uttareṇa
vihāra|bhūmiṣu krīḍataḥ. tad upetya niḥ|śaṅkam avalo-
kaya.

iti niṣkrāntau.

2.75 *iti miśra|viṣkambhakaḥ*

PRELUDE TO ACT II

Furthermore,

The new buds are difficult to distinguish among the lotuses that already opened, closed and are about to open up again. It is only the adoration of the bees that betrays which are the freshly opening buds.

(looking up, gazing at the sun)

May he be victorious, whose rays—pungent as they may be—are able to appease and cool down the sharp and burning pain of the shelduck when they are separated from each other, he who takes away the blindness of the world's eyes by anointing them with its splendor: the sun. 2.70

So let me go and fetch some wood.

PASHU-MEDHRA: And I am very curious to see these two princes. Tell me, where could I find them?

SHUNAH-SHEPA: *(smiling)* They are now playing on the pasture, north of the sacrificial grounds. You can go and see them there without problem.

Both exit.

End of the Sanskrit-Prakrit prelude. 2.75

ACT II
CHILDHOOD EXPLOITS

tataḥ praviśato RĀMA|LAKṢMAṆAU.

RĀMAḤ: vicitram idam āyatanam siddh'|āśrama|padam nā-
ma bhagavato Gādhi|nandanasya!

tat|tādr̥k|tṛṇa|pūlak'|ōpanayana|
kleśāc cira|dveṣibhir
medhyā vatsatarī vihasya baṭubhiḥ
s'|ōllunṭham ālabhyate.
apy eṣa pratanū|bhavaty atithibhiḥ
s'|ōcchvāsa|nāsā|puṭair
āpīto madhu|parka|pāka|surabhiḥ
prāg|vaṃśa|janm'|ānilaḥ.

LAKṢMAṆAḤ: ārya! atr' āiva kila,

2.80 devaḥ kaustubha|kiñjalka|nīl'|ōtpalam asau Hariḥ
svayaṃ kim api tat tepe tapaḥ kapaṭa|Vāmanaḥ.
ittham etan mahā|tīrtham adhyāsīnā dvi|jātayaḥ
a|kuto|bhaya|saṃcārāḥ ṣaṭ|karmāṇi prayuñjate.

(*anyato dr̥ṣtvā.*) ārya,

paśy' āite paśu|bandha|vedi|valayair
audumbarī|danturair
nitya|vyañjita|gṛhya|tantra|vidhayo
ramyā gṛha|sth'|āśramāḥ.
yatr' āmī gṛha|medhinaḥ pracalita|
svā|rājya|simh'|āsanā
vaitāneṣu kṛpīṭa|yoniṣu puro-
ḍāśaṃ vaṣaṭ|kurvate.

Then RAMA and LÁKSHMANA enter.

RAMA: Look, how wonderful this place is, the sacred hermitage of the venerable Vishva-mitra.

The disciples became the enemies of the sacrificial calf long ago, for they had to take pains to gather those thick bunches of grass to feed it—now they are killing it, smiling ironically. Meanwhile, the guests inhale with widened nostrils the steam coming from the sacrificial hall, a steam that smells sweet with the welcome offerings prepared to receive them—they seem to be slowly drinking it up.

LÁKSHMANA: My brother, and here,

God Vishnu, who is like a blue lotus (his Káustubha gem being its blossom), himself practiced hard asceticism to become the trickster dwarf.*

2.80

Thus, brahmins live and work in this highly sacred place without fear, performing their six pious acts.*

(looking elsewhere) My brother,

Look, here are some *udúmbara* wood sticks on the round altars of the animal sacrifice, making them uneven. All of this shows that in this wonderful hermitage of householders the domestic sacrificial duties are regularly observed.* Here these householders make the throne of the heavenly kingdom shake* by their constant offering of rice in the sacrificial fires.

RĀMAḤ: (*sa/harṣa/smitam*) vatsa! ehi, ito 'pi tāvat kṛt'ārtha-
yāvaś cakṣuṣī. prasanna|pāvano 'yam ṛṣiṇām samavāyaḥ.
idam amiṣām,

2.85 pūrayitv" ēva sarv'āṅgam atiriktāḥ śīrā|tatīḥ
jaṭā|rūpeṇa bibhrāṇaiḥ śīrobhir gahanam sadaḥ.

kiṃ ca,

tapah|kṛṣatarair aṅgaiḥ sraṣṭum ākāritair iva,
sāyam prātar amī puṇyam agni|hotram upāsate.

iti parikrāmataḥ

LAKṢMAṆAḤ: (*sa/hāsam.*) ārya, ramaṇīyam ito vartate:

2.90 bāleya|taṇḍula|vilopa|kadarthitābhir
etābhir agni|śaraṇeṣu sa|dharminībhiḥ
uttrāsa|hetum api daṇḍam udasyamānam
āghrātum icchatī mṛge, munayo hasanti.

RĀMAḤ: (*parikrāman sa/kautuk'ānūrāgam.*) vatsa! ito 'pi
tāvat.

ārdra|prasūtir iyam aṅgaṇa|yajña|vedi|
nediṣṭham eva hariṇī tṛṇute tṛṇam ca
vatsīya|tāpasa|kumāra|kar'ôpanīta|

ACT II: CHILDHOOD EXPLOITS

RAMA: (*smiling with delight*) My friend, and here we can make our eyes fully contented. The sight of this group of sages is soothing and purifying.

Here is their assembly: an impenetrable forest of
matted locks of hair carried on their heads, locks
that appear as if they were a mass of veins coming
out of their bodies, after going through all their
limbs. 2.85

Furthermore,

Their limbs are very much emaciated by the practice of asceticism, as if they were the lines of a sketch. They perform their holy fire rituals every morning and evening.

They both walk around the stage.

LÁKSHMANA: (*smiling*) My brother, look, there is something delightful here.

Annoyed by the disappearance of the sacrificial
rice grains, the wives of these sages took up some
sticks in the sacrificial halls to chase away the deer,
which then started sniffing at the sticks although
they were meant to frighten them—all this to the
great delight of the sages themselves. 2.90

RAMA: (*walking around the stage, with curiosity and affection*)
My little brother, come over here.

This doe near the sacrificial altar in the courtyard
has just borne her fawn and is now grazing there,
while looking at her fawn, who is happy to be fed

nīvāra|nirvṛtam apatyam avekṣate ca.

itaś ca,

viṣvak tapo|dhana|kumāra|samarpyamāṇa|
śyāmāka|taṇḍula|bhṛtām ca pipīlikānām
śreṇībhir āśrama|pathāḥ prathamāna|citra|
pattr'|āvalī|valayino mudam udvahanti.

2.95 LAKṢMAṆAḤ: aho, paśūnām api prasava|vātsalyam! aho, śi-
śūnām api sat|karma|tāc|chīlyam!

RĀMAḤ: (*anyato 'valokya*)

muni|viniyoga|vilūna|pra-
rūḍha|mṛdu|śādvalāni barhīṃṣi,
go|karṇa|tarṇako 'yaṃ
tarṇoty upakaṇṭha|kaccheṣu.

iti parikrāmataḥ

LAKṢMAṆAḤ: (*anyato 'valokya*) ārya,

2.100 iyam ebhir ālavālaiḥ
pade pede granthilāsu kulyāsu
tīvra|rayā jala|veṇī
pravahati viśramya viśramya.

RĀMAḤ: vatsa, sādhu dṛṣṭam.

ālavāla|valayeṣu bhū|ruhām
māṃsala|stimitam antar'|āntarā
keralī|cikura|bhaṅgi|bhaṅguram
sāraṇīṣu punar ambu dṛśyate.

ACT II: CHILDHOOD EXPLOITS

with rice grains from the hands of the affectionate sons of the ascetics.

And here,

As the ants collect the millet and rice grains scattered by the young sons of the ascetics in all directions, they form rows, which make the paths of the hermitage delightful: they adorn the ground with circles that look like long and variagated lines of musk drawing.*

LÁKSHMANA: You see how much animals love their offspring 2.95
and how even young children are aware of what a good act is.

RAMA: (*looking elsewhere*)

The *kusha* grass that had been cut on the sages' orders has regrown and become tender and green—this fawn is grazing it on the riverbank nearby.

They both walk around the stage.

LÁKSHMANA: (*looking elsewhere*) My brother,

This quick stream of water, flowing in the winding channels of trenches around the trees here and there, runs down, stopping for a while every now and then. 2.100

RAMA: My little brother, you have observed this very well.

The water remains abundant and steady flowing in the trenches dug around the trees, but in the channels it becomes unevenly winding again, like the curly hair of Keralan women.

tad ehi! bhagavatīm kauśikīm ālokayantau muhūrtam āt-
mānam punīvahe. (*parikramy' āvalokya ca.*) kva cit sām-
krāmiko 'pi viśeṣo naisargikam atīsete. tathā hi,

jaḍa|svaccha|svādu|
prakṛtir upahūt'|ēndriya|gaṇo
guṇo yady apy āsām
ayam ayuta|siddho vijayate,
tath" āpy utkarṣāya
sphurati saritām āśrama|sadām
idānīm vānīra|
druma|kusuma|janmā parimalaḥ.

2.105 LAKṢMAṆAḤ: ārya, purastād anu|Kauśikī|tīram avalokaya!

tair medhā|janana|vrata|praṇayibhir
vyūhair baṭūnām iyaṃ
siktā nitya|vasanta|vibhramavatī
ramyā palāś'|āvalī.
etasyām hariṇ'|āri|pāṇi|ja|śṛṇi|
śreṇi|śriyaḥ korakā
gopāyanti tapo|vanam vana|kari|
krīḍā|kar'|ākarṣaṇāt.

NEPATHYE: Rāma|bhadrā, kiyac ciram avalokanena kṛt'|ār-
thī|kriyante tapo|vana|bhūmayāḥ. saṃprati hi—

ACT II: CHILDHOOD EXPLOITS

So come, let us purify ourselves by seeing the holy river of Káushiki.* (*after walking around the stage, looking*)
Sometimes acquired qualities may override natural ones:

Rivers are always cool, pure and sweet by nature, and they also attract the senses—this is their inseparable and inherent nature. However, what makes the rivers of the hermitage superior is that now they possess the fragrance of the flowers blossoming on the reeds that grow on their banks.

LÁKSHMANA: My brother, look, near the bank of the river 2.105
Káushiki in front of us,

In order to fulfill their vow of producing mental and physical strength, the brahmin boys have watered this row of charming *kínshuka* trees, which are always delightful, as if they enjoyed a never-ending spring season. Their buds, which are beautiful, like the row of the hook-like claws of a lion, protect, as it were, the hermitage from the wild elephants, who would otherwise playfully pull everything out with their trunks.

BEHIND THE SCENES: Dear Rama, if you look at the hermitage for a while, it will have attained everything it could desire. For now,

pariṇamayati jyotir|vṛttyā
 yajūṃṣi rucāṃ patih
 kim api śaminaḥ Sāvitr'ākhyam
 rahasyam upāsate.
 gurur ayam anuṣṭhāsyān mādhyān|
 dinīm savana|kriyām
 iha makha|vidhau nedīyāṃsaṃ
 bhavantam apekṣate.

RĀMAḤ: (*a/śrutim abhinīya s'ânurāgam*)

2.110 vārāṃs trīn abhiṣuṇvate, vidadhate
 vanyaiḥ śarīra|sthitīr,
 aiṇeyyāṃ tvaci saṃviśanti, vasate
 c' āpi tvacaṃ tāravīm,
 tat paśyanti ca dhāma n' ābhipatato
 yat cārmaṇe cakṣuṣi;
 dhanyānāṃ virajas|tamā bhagavatī
 cary" ēyam āhlādate.

NEPATHYE *punas tad eva paṭhyate*—«*pariṇamayat' ity*» ādi.

RĀMAḤ: (*śrutvā sa/saṃbhramam ūrdhvam avalokya*) katham,
 gagana|madhyam adhyārūḍho bhagavān Nidāgha|dīdhi-
 tiḥ! tad ehi. yajña|vāṭam adhiṣṭhāya bhagavataḥ krameṇa
 kṛt'āhnikasya Kauśikasya pratyānantarī|bhavāvaḥ.

iti parikrāmataḥ

LAKṢMAṆAḤ: (*sarvato dṛṣṭvā*) ārya, paśya,

2.115 uddāma|Dyumaṇi|dyuti|vyatikara|
 prakrīḍad|ark'ôpala|
 jvālā|jāla|jaṭāla|jāṅgala|taṭī|
 niṣ|kūja|koyaṣṭayah

ACT II: CHILDHOOD EXPLOITS

The sun makes the sacrificial formulas efficient with its light, while the ascetics recite the powerful Sávitrī *mantra*. Our master is here, just about to perform the midday libation, and would like you to be near now, in the sacrificial rite.

RAMA: (*miming that he has not heard it, then affectionately*)

These sages take a ritual bath three times a day, they maintain their bodies with fruits and roots found in the forest, they sit on black antelope skin and wear garments made of bark, they see the power that worldly eyes cannot behold; thus this pure,* holy observance of the blessed ascetics makes us rejoice.* 2.IIO

The same verse, "The sun makes the sacrificial formulas. . . ,"
is recited BEHIND THE SCENES, *as before.*

RAMA: (*hears it and looks above in confusion*) The sun has already reached the top of the sky! Come, the venerable Vishva-mitra has already performed his daily ritual duties in order at the sacrificial area, so let us approach him.

They both walk around the stage.

LÁKSHMANA: (*looking everywhere*) My brother, look,

The lapwings no longer sing on the arid land, which blazes everywhere with flaming sun-stones playing with the powerful sunlight that falls on them. Bathing in the heat of the earth,* the sun-beams are cruelly blinding our eyes; there is not a 2.II5

bhaum' |ôṣma|plavamāna|sūra|kīraṇa|
 krūra|prakāśā dṛśor
 āyuṣ|karma samāpayanti, dhig, amūr
 madhy' |āhna|śūnyā diśaḥ.
 antikatamā c' ēyaṃ yajña|vāṭa|bhūmiḥ. tad etan nyagrodha|
 chāyā|maṇḍalam adhyāsīnā ṛtv|ijaḥ pratyavekṣāvahe. ga-
 lita|yauvane punar ahani bhagavantam drakṣyāvaḥ.

RĀMAH: evam astu.

iti parikramya nātyena upaviśataḥ

LAKṢMAṆAH: (*pārśvato dṛṣtvā*)

2.120 madhye|vyoma krīḍayitvā mayūkhān
 bhānor bimbe lambamāne krameṇa
 svairam svairam mūlataḥ pādapānām,
 paśya, chāyāḥ kaś cid ākarṣat' īva.

RĀMAH: (*samantād avalokya*) vatsa, madhyan|dinam atikrā-
 ntam iti, kim etad dinam apy atikrāntam eva. tathā hi,
 gagana|śikhām Uday' |ādrer
 adhirūḍhāḥ kaṣṭam arka|ratha|harayaḥ
 Asta|mahīdharam adhunā jhaṭ-
 iti sukhen' āvarohanti.

LAKṢMAṆAH: ārya, nūnam adya parāpatiṣyanti rakṣāṃsi. yad
 ayam adhvara|vedikā|saṃnidhānam Śunaḥśepa|mukhād
 bhagavān upādhyāyaḥ praśāsti.

RĀMAH: (*sa/roṣ'āhamkāram*) vatsa, yady evaṃ syāt,

ACT II: CHILDHOOD EXPLOITS

living being anywhere around under the midday sun—what a terrible time of the day.

The sacrificial area is very close now. Let us sit in the shade of the fig tree and watch the officiating priests. Then, later in the day, we shall see the venerable Vishva-mitra, too.

RAMA: Let us do so.

They both walk around the stage and mime sitting down.

LÁKSHMANA: (*looking toward one side of the stage*)

Look, while the sun-disk is gradually going down making its rays play in the air, it looks as if somebody was gently pulling the shades of trees from their roots. 2.120

RAMA: (*looking everywhere*) My brother, midday has passed and now the day itself has also ended:

The horses of the Sun's chariot, having mounted on the top of the sky from the Eastern Mountain with difficulty, have now descended to the Western Mountain easily, in a second.

LÁKSHMANA: My brother, now the demons are going to infest the grounds: that is why our venerable master has commanded you through Shunah-shepa to be near the sacrificial altar.

RAMA: (*with anger and pride*) My little brother, if it is so, then

2.125 kalp'ânta|karkaśa|Kṛtānta|bhayaṃ|karaṃ me
 niṣpraghnataḥ kratu|vigbhāta|kṛtām amiśām
 nīrākṣasām vasumatīm api kartum adya
 puṇy'āha|maṅgalam idaṃ dhanur ādadhātu.

LAKṢMAṆAḤ: (*vihasya*) katham, rajanī|cara|vināś'ōtkaṇṭhā|
 viśaṃsthulam ārya|hṛdayam a|dīrgha|darśinaṃ Kauśi-
 kam api saṃbhāvayati!

a|vidyā|bīja|vidhvamsād ayam ārṣeṇa cakṣuṣā
 kālau bhūta|bhaviṣyantau vartamānam avīviśat.

RĀMAḤ: kim ucyate. tatra|bhavān Viśvāmitraḥ,

prajñāta|Brahma|tattvo 'pi, svargīyair eṣa khelati
 gr̥ha|stha|samay'ācāra|prakrāntaiḥ sapta|tantubhiḥ.

2.130 api ca,

ādrī|kṛto vinaya|namra|mah'Ēndra|mauli|
 mandāra|dāma|makaranda|rasair iv' āyam
 prakrānta|kuṇḍalita|nūtana|bhūta|sargas
 traīśaṅkavaṃ caritam adbhutam ātatāna.

I am going to kill those impeters of sacrifices with
this bow of mine, which is as frightening as the
terrible God of Death at the end of the world. Be-
fore it makes the whole world free of demons, may
it ritually declare this day to be a most auspicious
one.* 2.125

LÁKSHMANA: (*smiling*) You see, your heart is agitated, for
it longs to exterminate the demons—indeed, it regards
even Vishva-mitra as shortsighted!

Destroying the cause of ignorance, Vishva-mitra
made the past and the future fuse into the present
with his yogic eye.

RAMA: Yes, indeed, the venerable Vishva-mitra is as you
describe him.

Although he knows the true nature of *Brahman*,
he amuses himself with sacrifices undertaken ac-
cording to the rules laid down for householders,
in order to obtain heaven.*

Moreover, 2.130

It is as if he had been bathed in the sap coming
from the flower garland* of Indra's headdress when
the god bowed down politely in front of him. Vi-
shva-mitra had made and then withdrawn a new
creation of the world, and filled the life of King
Tri-shanku with miracles.*

LAKṢMAṆAḤ: (*puro 'valokya sa/harṣam*)

svābhir adhvara|caryābhiḥ śrautam arthaṃ kṛt'|ārthayan,
aye, kula|patiḥ so 'yam ita ev' ābhivartate.

tataḥ praviśati dīkṣita/veśo VIŚVĀMITRAḤ.

2.135 RĀMAḤ: (*nirvarṇya sa/bahu/mānam*) vatsa Lakṣmaṇa, paśya,

karmaṇaḥ śrūyamāṇasya vyañjanair adhik'|ōjvalām
tapas|tejo|mayiṃ lakṣmīm adya puṣṇāti no guruḥ.

VIŚVĀMITRAḤ: (*parikrāman sa/harṣam*) hanta, kṛta|kṛtya|
prāyam ātmānaṃ paśyāmaḥ. yataḥ,

nirvṛtto bahu tāvad adhvara|bhujām

ātarpaṇo 'yaṃ vidhir,

dāyādena samaṃ Suketu|duhitā

c' ādy' āiva ghāniṣyate.

pāṇau|kṛtya punar Vṛṣadhvaja|dhanur|

dhvaṃs'|āika|śulkāṃ vadhūm,

Aikṣvāke sura|kārya|dikṣu calati

svāsthyaṃ vidhātāsmahe.

RĀMA|LAKṢMAṆĀV *utthāya upasarpataḥ*

2.140 VIŚVĀMITRAḤ: (*RĀMAM aticiraṃ nirvarṇya sa/sneha/kautu-
kam*)

eṣa vaihārikaṃ veṣam ādadhāno dhanur|dharāḥ

tattvam āntaram asmākam amṛtair iva limpati.

UBHAU: (*upasṛtya*) Rāma|Lakṣmaṇau Dāśarathī abhivāda-
yete.

ACT II: CHILDHOOD EXPLOITS

LÁKSHMANA: (*looking ahead, with delight*)

Here is the one who fulfills his Vedic duties with his sacrifices—our master is coming this way now.

VISHVA-MITRA *enters, dressed as a Vedic initiate.*

RAMA: (*seeing him, with respect*) My little brother Lákshma- 2.135
na, look,

With the signs indicating that he is performing a Vedic ritual, our preceptor now further increases his radiance of ascetic power.

VISHVA-MITRA: (*walks around the stage, with delight*) O, I cannot ask for more, for

This rite to propitiate the sacrifice-consuming gods has almost ended, and the demoness Tádaka, Sukétu's daughter, together with her son, shall be slain today. Then Rama will marry the girl whose hand he will gain by breaking Shiva's bow, and when he has left for the South to do what the gods want him to, then I shall be fully satisfied.

RAMA and LÁKSHMANA *stand up and approach him.*

VISHVA-MITRA: (*looking at RAMA for a while, then with affec- 2.140
tion and curiosity*)

In clothes meant for playing but with the bow in his hand, he fills my heart with ambrosia.

BOTH OF THEM: (*approaching him*) Rama and Lákshmana, Dasha-ratha's sons, salute you.

VIŚVĀMITRAḤ: (*ālīṅgya*) vatsau, kim anyad āśāśmahe?

yuvābhyām abhinirvṛtta|yoga|kṣemasya Vajriṇaḥ
aiśvarya|prakriyā|mātra|kṛt'|ārthāḥ santu hetayaḥ.

2.145 *ubhau tūṣṇīm adho/mukhau staḥ.*

VIŚVĀMITRAḤ: (*vihasya*) vatsau, samantād upaśīlito 'yaṁ
saṁniveśaḥ. kac cid asmadīyās tapo|vana|vihāra|bhūma-
yo ramayanti vām, upasnehayati vā gārhashtyam ṛṣiṇām?

UBHAU: (*sapraśrayam*) bhagavan,

ramyam etad, a|ramyam vā, kaḥ paricchettum arhati?
kim tu dvay'|ātigaṁ cittam adya nau paśyator abhūt.

iti yath'ôcitam upaviśataḥ

2.150 VIŚVĀMITRAḤ: (*s'ākūta/smitam.*) vatsau,

iha vaneṣu sa kaitava|Vāmano
munir atapta tapāṁsi purāṇanaḥ.
tam iva vām avalokya tapasvino
nayanam adya cirād udamīmilan.

ubhau muhūrtam unmanī/bhavataḥ.

VIŚVĀMITRAḤ: (*sva/gatam*) aye, kim apy utsāha|vardhanāya
prāg|bhavīyam antaḥ|karaṇam anusmāritam anayoḥ. tad
etāvad ev' āstu. anyataḥ kṣipāmi. (*pratyag avalokya pra-
kāśam*) katham, Udaya|giri|kāśmīra|kuṅkuma|kedārasya

ACT II: CHILDHOOD EXPLOITS

VISHVA·MITRA: (*embracing them*) My sons, how could I bless you,

You have ensured well-being for Indra, who brandishes the thunderbolt.* Now may his weapons be satisfied simply to show his sovereignty.

Both remain silent and look down.

2.145

VISHVA·MITRA: (*smiling*) My sons, you have seen every corner of this place. I hope the grounds of our hermitage are to your delight and that the households of the sages are pleasing.

BOTH: (*politely*) Master,

Who would be entitled to say if this hermitage is delightful or not? However, we can confirm that today, by seeing it, our minds have become purified.

They take a seat, as appropriate.

VISHVA·MITRA: (*smiling, with emotion*) My dear sons,

2.150

It was in this hermitage that a sage of old, Vishnu, practiced asceticism to become the trickster dwarf.* Seeing you two as if seeing him, the ascetics today were really able to use their eyes after a long time.

Both are excited for a moment.

VISHVA·MITRA: (*aside*) Well, to boost their courage, I have made their minds remember their acts in a previous life. This much of it should be enough, now I shall draw their attention to something else. (*looking to the west,*

prabhāta|saṁdhyā|latāyāḥ prathama|stabako Gabhasti|
mālī hast”|ānuhastikayā kutūhalinībhir dig|aṅganābhir
vāruṇīm diśaṁ yāvad upanītaḥ.

ayam api khara|yoṣit|karṇa|kāśāyam īśad|
viśmara|timir’|ōrṇā|jarjar’|ōpāntam arcīḥ;
mada|kala|kalavinkī|kāku|nāndī|karebhyah
kṣitiruha|śikharebhyo bhānumān uccinoti.

2.155 api ca,

mantra|saṁskāra|saṁpannās tanvad audanvatīr apaḥ
etat trayī|mayam jyotir Ādity’|ākhyam nimajjati.

RĀMAḤ: (*sarvato nirūpya*) vatsa, Lakṣmaṇa,

tāpanair eva tejobhiḥ pluṣṭa|nirvāṇa|mecakāḥ
diśo jātāḥ, pratīcī tu samudācarati kramāt.

kim ca,

2.160 kām cid bibhrati bhūtim āśrama|bhuvo
vaitāna|vaiśvānara|
jvāl”|ōpaplavamāna|dhūma|valabhī|
vibhrānta|dig|bhittayah.

ACT II: CHILDHOOD EXPLOITS

saying aloud) When the dawn appears on the Eastern Mountain like a creeper in a field of Kashmiri saffron, the matchless bunch of flowers it produces is the sun, which the directions—desirous women as they are—hand from one to another until it reaches the West. Look, it has already reached there!

The light of the sun is split up by the darkness that slowly crawls in—it looks like the red ears of a she-ass with dark wool-like threads at the edges. The treetops echo the high-pitched melodious song of the excited hen sparrows, which sounds like the benedictory verse of a play, while the sun is withdrawing its light from there.

Moreover,

2.155

To make the water of the ocean purified by mantras, this light, which contains the three Vedas and is called the sun, is sinking into it.

RAMA: (*looking everywhere*) My little brother Lákshmana,

After being scorched by the heat of the sun, the directions became extinguished and black—except for the West, which is now about to follow their example in due course.

Furthermore,

This hermitage is so majestic—its roof, which is no longer distinguishable from its surrounding walls, is formed by the expanding smoke coming from the flames of sacrificial fires. And we can hear the brahmin boys manifesting their rivalry pleasantly

2.160

śrūyante baṭavas tṛtīya|savana|
svādhyāya|dīrghān api
spardhā|bandha|mano|haraṃ prati muhuḥ
svān drāghayantaḥ svarān.

VIŚVĀMITRAḥ: vatsa, Rāghava,
unmuktābhir divasam adhunā
sarvatas tābhir eva
sva|chāyābhir niculitam iva
prekṣyate viśvam etat.
paryanteṣu jvalati jala|dhau
Ratna|sānau ca madhye
citr'āṅg" iyaṃ ramayati tamaḥ|
stoma|lilā dharitrī.

LAKṢMAṆAḥ: (*sa/nirvedam*)
tejo|mayaṃ tamo|mayam
anyatarasyāṃ tad eva dik|cakram;
kim api vicitrā Dhātuḥ
sṛṣṭir iyaṃ bhuvana|koṣasya.

2.165 (*sarvato 'valokya*)

cūḍā|ratnaiḥ sphuradbhir viṣa|dhara|vivarāṇy
ujjvalāny ujjvalāni
prekṣyante; cakravākī|manasi niviśate
sūrya|kāntāt kṛṣānuḥ;
kim c' āmī śalyayantas timiram ubhayato
nirbhar'|āhas|tamisrā|
saṃghaṭṭ'|ōdbhūta|sandhy"ānala|kiraṇa|kaṇa|
spardhino bhānti dīpāḥ.

RĀMAḥ: (*vilokya*)
viśvaṃ cākṣuṣam astam asti hi, tamaḥ|

ACT II: CHILDHOOD EXPLOITS

by making the high-pitched syllables even more high-pitched again and again during the Vedic recitation at the third Soma-pressing.

VISHVA-MITRA: My dear Rama,

The shadows of the universe, which were scattered during the day, seem to be fully covering the world now.* While the ocean is in flames at the horizon and Mount Meru shines bright in the center with its jeweled peak, the all-supporting earth delights us with the colors of her body as she is playing with the thick darkness.

LÁKSHMANA: (*humbly*)

Whether it is in flames or covered with darkness, it is the same wide world—it is Brahma who produced this multicolored variety when he created this sphere.

(*looking everywhere*)

2.165

The holes of poisonous snakes are blazing with their bright head-jewels here and there; from the sun-stones, the fire enters the hearts of the shelduck;* and the stars that pierce the darkness look like tiny sparkles of the radiant sunset, whose fire was produced by the violent friction of the day and the night on both sides.*

RAMA: (*watching*)

The visible world has disappeared, only darkness

kaivalyam aupādhika|
 prācy|ādi|vyavahāra|bīja|virahād
 diñ|mātram eva sthitam.
 gr̥hyante bhaya|hetavaḥ paṭubhir apy
 akṣ'|āntarair, bhāti ca
 dhvānte n' āpaghanena vastu, vacasā,
 jñāta|svareṇ' āmukaḥ.
 kiṃ ca,

2.170 āḥ, sarvataḥ sphuratu kairavam; āḥ, pibantu
 jyotsnām kaṣāya|madhurām adhunā cakorāḥ;
 yāto yad eṣa caram'|ācala|cūḍā|cumbī
 pañke|ruha|prakara|jāgaraṇa|pradīpaḥ.
 ghanatara|timira|ghuṇ'"|ōtkara|
 jagdhānām iva patanti kāṣṭhānām
 chidrair amībhir uḍubhiḥ
 kiraṇa|vyājena cūrṇāni.

NEPATHYE *kalakalaḥ*. *sarve sa/saṃbhramam ākarṇayanti. pu-*
nas tatr' āiva:

nirmajjac|cakṣur|antar|bhramad|atikapila|
 krūra|tārā, nar'|āsthī|
 granthiṃ dant'|āntarāla|grathitam a|virataṃ
 jihvayā ghaṭṭayantī,
 dhvānte 'pi vyātta|vaktra|jvalad|anala|śikhā|
 jarjare vyakta|karmā
 nirmāntī, gr̥dhra|raudrīm divam upari pari-
 krīḍate Tāḍak" ēyam.

ACT II: CHILDHOOD EXPLOITS

reigns, and because the source that helps us to orient ourselves* has gone, the directions are left undetermined. Our non-visual perception becomes oversensitive, seeing sources of fear in every corner. In the darkness, objects are not recognized by their form but through their sound, and people are identified by their familiar voices.

Moreover,

The white night-lotuses shall open up everywhere
and the *chakóras* shall now drink the sweet and
fragrant moonlight, for the luminary that wakes
up the day-lotuses has gone to kiss the head of the
Western Mountain.*

2.170

The carpentry of the sky is devoured by the wood-
worms of the thick darkness; and from the worm-
holes—the stars—falls sawdust in the guise of
starlight.*

*Noise of confusion from behind the scenes. All of them listen
with concern. Then, from BEHIND THE SCENES again.*

She is hollow-eyed and her deep-red and fright-
ening eyeballs are rolling inside; she is constantly
licking human sinews stuck between her teeth; one
can see what she is doing even in the dark, which
she splits up with the flames blazing in her open
mouth; she is now making the sky terrifying like
a vulture, she is playing right above us—here is
Tádaka.

tret”|âgni|kuṇḍa|pūraṃ ca varṣanto rudhira|chaṭāḥ
himsrāḥ Subāhu|Mārīca|miśrā naḥ parivṛṇvate.

2.175 VIŚVĀMITRAḥ: (*ś/ākūtam*) kathaṃ, Tāḍakā?! vatsa Rāma|
bhadra,

vidhānam ānuśravikaṃ gr̥heṣu naḥ
pratiṣkirantī kim iyaṃ pratikṣyate?
Subāhu|mukhyaīḥ samam ātatāyibhir
gr̥hāṇa cāpaṃ, nigṛhāṇa Tāḍakām!

RĀMAḥ: (*sa/ghṛṇ’âtirekam*) bhagavan, striyam imām. . .

NEPATHYE: a|brahmaṇyam, a|brahmaṇyam! bho, tāta Viśvā-
mitra, rākṣasaīḥ kiyac ciraṃ paribhūyāmahe! prahīyatām
adhijya|dhanvā Dāśarathīḥ!

RĀMAḥ: (*vihasya nepathy’âbhimukham avalokya*) bālā’|rṣe,
Śunaḥśepa! muhūrtaṃ dhīro bhava!

2.180 alaṃ kliṣitvā gurum; alpako ’yaṃ
vidhis, tvad|ājñ” āiva garīyasī naḥ.
na Kauśikasya tvayi dharma|putre
putre Madhucchandasi vā viśeṣaḥ.

VIŚVĀMITRAḥ: (*vihasya*) vatsa, kṛtam uttar’|ôttareṇa. nanv
ayaṃ nedīyān āśram’|ôpaghātaḥ.

LAKṢMAṆAḥ: (*sa/vyatham iva sva/gatam*)

mīmāṃsate kim āryo ’yaṃ Kauśike ’py anuśāsati?
vācam eṣāṃ ṛṣiṇāṃ hi śāstram ev’ ānuvartate.

ACT II: CHILDHOOD EXPLOITS

The demons headed by Subáhu and Marícha are showering streams of blood to fill up our three sacred fire pits, and now they are surrounding us.

VISHVA-MITRA: (*with surprise*) Tádaka? How come? My dear 2.175
Rama,

Why are you waiting for her to obstruct the Vedic sacrifice in our home? Take up your bow and kill Tádaka, together with the other murderers headed by Subáhu!

RAMA: (*filled with compassion*) My master, but to kill this woman. . .

FROM BEHIND THE SCENES: Help! How terrible! O venerable Vishva-mitra, we are going to be defeated by the demons. Send Rama here with his well-strung bow!

RAMA: (*smiling, looking at the rear of the stage*) Young sage, Shunah-shepa! Hold on for a second,

Our master should not suffer any longer; this is a 2.180
small task and I respect your order. Vishva-mitra treats you, his spiritual son, like Madhu-cchandasa, his real son.

VISHVA-MITRA: (*smiling*) My son, enough of this conversation, or else this hermitage will be soon destroyed.

LÁKSHMANA: (*with anxiety, aside*)

Why is my elder brother hesitating even when Vishva-mitra commands him? For it is the words of such sages that make the law.*

RĀMAH: (*sva/gatam*)

- 2.185 gurv|ādeśād eva nirmīyamāṇo
 n' â|dharmāya strī|vadho 'pi sthito 'yam.
 adya sthivā śvo gamiṣyadbhir alpair
 lajj" âsmābhir mīlit'|âkṣair jit" âiva.

kiṃ tu,

dīrghaṃ prajābhir atikautukinībhir ābhir
 asminn a|kīrti|pāṭahe mama tāḍyamāne
 jyotir|mayena vapuṣā jagad|anta|sākṣī
 lajjiṣyate kula|gurur, bhagavān Vasiṣṭhaḥ.

NEPATHYE:

alam iṣṭvā makhān, mūrkhāḥ,
 khaḍga|dhār" ēyam asti naḥ,
 a|davīyān ayam panthāḥ
 svar|lokaṃ upatiṣṭhate.

- 2.190 RĀMAH: (*śrutvā sa/roṣaṃ sa/saṃbhramam utthāya sa/vinayam
 aṅjaliṃ baddhvā*) bhagavan, jagat|traya|guro Gādhi|na-
 ndana,

Daśaratha|gr̥he saṃbhūtaṃ mām
 avāpya dhanur|dharaṃ
 «dinakara|kul'|āskandī ko 'yaṃ
 kalaṅka|nav'|āṅkuraḥ?»
 iti hi vanitām enām hantum
 mano vicikitsate.
 yad adhikaraṇaṃ dharma|stheyam,
 tav' âiva vacāṃsi naḥ.

ACT II: CHILDHOOD EXPLOITS

RAMA: (*aside*)

It is to obey the word of my master that I should
kill this woman, which thus will not be against 2.185
the law. Here I am today, but, as an insignificant
mortal, I will have left the world by tomorrow—
by closing my eyes for this moment, I can conquer
this shame.*

Yet,

People full of gossip will keep going around as
drum-beating heralds to proclaim this shameful
act of mine. And then he who can witness the end
of the world with his radiant body, the preceptor of
my dynasty, the venerable Vasíshtha, will be very
much ashamed of me.

FROM BEHIND THE SCENES:

Stop offering your sacrifices, idiots. Here is the
blade of a sword, which is the shortest way that
leads you to heaven.

RAMA: (*hears this, gets up angrily and is confused, then politely 2.190*
folds his hands together) Venerable Vishva-mitra, Lord of
the Three Worlds,

There will be a new stain on the solar dynasty*
because of me, born in the house of Dasha-ratha,
if I take up this bow—this is why my heart hesitates
to kill this woman. But your word can be the only
source to determine my duty.

(*iti prañipatya*) bho mā bhaiṣṭa, mā bhaiṣṭa, tapo|dhanāḥ!

rajanicara|camūr amūr apāsyann
 ayam aham āgata eva, Rāmacandraḥ.
 Kuśika|suta|kuś'āgra|toya|bindor
 idam anukalpam aveta kārmukam me.

iti dhanur āropayan niṣkrāntaḥ.

2.195 LAKṢMAṆAḤ: (*s'āśaṅkaṃ sva|gatam*) diṣṭyā kṣātreṇa dhar-
 meṇa kaumāram a|śūnyam āryasya tāvad āsīt. (*nepa-
 thy'ābhīmukham avalokya, haṛṣaṃ nāṭayan, prakāśam*)
 bhagavan Kauśika! purastād ārye dhṛta|dhanuṣi

vāyavy'āstra|vyatikara|nirā-
 lambanas tādakeyaḥ
 prāpto jīvan|maraṇam asubhir
 viprayuktaḥ Subāhuḥ.
 kṛtt'ōnmuktā bhuvi ca karuṇ'|āś-
 carya|bībhatsa|hāsa|
 trāsa|krodh'ōttaralam ṛṣibhir
 drśyate Tāḍak" ēyam.

VIŚVĀMITRAḤ: (*vilokya*) vatsa Lakṣmaṇa! vismayena pramo-
 dena ca paravanto vyaṃ na vācām īśmahe. vaktavyaṃ
 vā kim asti? na khalv iyaṃ adyatanī vaḥ pratiṣṭhā.

ACT II: CHILDHOOD EXPLOITS

(falling on his knees) O ascetics, do not be afraid.

I have come to chase away that army of night-walking demons, here I am, Rama. Think of the drop of holy water on the tip of the sacred *kusha* grass held by Vishva-mitra—such is the strength of my bow.

Stringing his bow, RAMA exits.

LÁKSHMANA: *(worried, aside)* Thank god he has followed 2.195
the law of warriors and thus made his childhood fruitful.
(looking toward the rear of the stage, showing his joy, aloud)
Venerable Vishva-mitra, look ahead. While Lord Rama
takes up his bow,

Hit by an arrow of the Wind,* Subáhu, Tádaka's son, lost support and reached death while still moving,* being deprived of his life-force. And here she is, torn asunder and left on the ground in front of the sages, who are trembling with compassion, wonder, disgust, laughter, fear and anger while looking at her—this is Tádaka.

VISHVA-MITRA: *(looking)* My son, Lákshmana. Overwhelmed with wonder and joy, I cannot speak. And what could one say in any case? Such great acts are not new among you,

dik|kūlaṃkaṣa|kīrti|dhauta|viyato
 nirvyāja|vīr'|ôddhatās
 te yūyaṃ Raghavaḥ prasiddha|mahaso,
 yaīḥ so 'pi dev'|ādhipaḥ
 bibhrāṇair asur'|ādhirāja|vijaya|
 krīḍā|nidānaṃ dhanuḥ
 Paulomī|kuca|pattra|bhaṅga|racanā|
 cāturyam adhyāpitaḥ.

LAKṢMAṆAḤ: bhagavan, paśya,

2.200 adya naiśā|carīṃ senām enām unmulayad ayam,
 ādhānaṃ vīra|dharmasya nirmāya tvām upasthitaḥ.

praviśya.

RĀMAH: (*sa/vailakṣyam*)

Pūṣā Vasiṣṭhaḥ Kuśik'|ātmaḥ 'yaṃ
 trayas ta ete guravo Raghūnām.
 mahā|muner asya girā kṛto 'pi,
 straiṇo vadho māṃ na sukhā|karoti.

(*āśramam avalokya*)

2.205 pratyāsanna|Tuṣāra|dīdhiti|kara|
 kliśyat|tamo|vallarī|
 balyābhir makha|dhūma|vallibhir amī
 saṃmīlita|vyañjanāḥ
 śvaḥ|saṃcīvarayiṣyamāṇa|baṭuka|
 vyādhauta|śuśyat|tvaco
 nidrāṇ'|ātithayas tapodhana|grhāḥ
 kurvanti naḥ kautukam.

ACT II: CHILDHOOD EXPLOITS

The sky is whitened by your fame that spreads in all directions, you are distinguished as genuine heroes, and your power is well known, descendants of Raghu. Since you* took up the bow, with which you easily slew the demon king in power, all that was left for the king of the gods was to learn the tricks of how to make drawings on the breasts of his wife.

LÁKSHMANA: Look, my master,

Rama has annihilated this army of demons, and thus set an example of how to fulfill the duties of a warrior. Here he is now at your service. 2.200

RAMA *enters*.

RAMA: (*embarrassed*)

The Sun, Vasíshtha and Vishva·mitra—these are the three preceptors of the Raghu dynasty. Even if I killed a woman only to obey this great sage, Vishva·mitra, it does not make me happy.

(*looking toward the hermitage*)

The outlines of the buildings are obscured by the streaks of smoke coming from the sacrifices, streaks that strengthen the effect of the patches of darkness dispersed only by the rays of the rising moon. The bark garments that the brahmin students have washed and are to wear tomorrow are drying while the guests are sleeping there—such are the houses of the ascetics, which delight me so much. 2.205

(*puro 'valokya*)

sphurati purato mādyan|mādyac|
 cakora|vilocana|
 prakara|kiraṇa|śreṇī|datta|
 sva|hasta|ghanam mahah;
 hṛdaya, laghu mā bhūḥ, preyo|dar-
 śana|pratibhūr ayam
 kuvalaya|dṛśām indur netre
 sudhābhir anakti naḥ.

unmīlanti mṛṇāla|komala|ruco
 rājīva|saṃvartikā|
 saṃvarta|vrata|vṛttayaḥ katipaye
 Pīyūṣa|bhānoḥ karāḥ.
 apy agrair dhavalī|bhavatsu giriṣu
 kṣubdho 'yam unmajjatā
 viśven' ēva tamo|mayo nidhir apām
 ahnāya phenāyate.

(*sa/nirvedam*)

2.210 indur yady Uday'|âdri|mūrdhni na bhaved
 ady' âpi, tan mā sma bhūn;
 nāsire 'pi tamaḥ|samuccayam amūr
 unmūlayanti tviṣaḥ.
 apy akṣṇor mudam udgiranti, kumudair
 āmodayante diśaḥ,
 saṃpraty ūrdhvam asau tu lāñchanam abhi-
 vyañktum prakāśiṣyate.

(*sa/harṣam*)

kāśmīreṇa dihānam ambara|talaṃ,

(looking ahead)

The moonlight shines forth, becoming thicker with the support of the rays of light coming from the eyes of the *chakóra* birds, who get more and more intoxicated.* O hearts, do not despair, for here is the moon, which guarantees that the lotus-eyed women will see their beloved; it anoints our eyes with ambrosia.

A few rays of the moon are spreading out, as tender as lotus filaments, fulfilling their vow to close the new petals of the blue day-lotus. As the moonbeams whiten the mountain peaks, the ocean full of darkness seems to be stirred up by the appearance of the world and looks as if it suddenly started bubbling.*

(disheartened)

If the moon does not appear today on top of the Eastern Mountain, then let it not come up—even then, its rays shall destroy the thick darkness in front of it.* They gratify the eyes, they perfume the directions with lotuses; so that now, if the moon itself appears, the only thing it will be able to do is to show its sign: its spot.

2.210

(with joy)

It smears the surface of the sky with saffron, it rivals the faces of women with beautiful eyebrows and

vāma|bhruvām ānana|
 dvai|rājyaṃ vidadhānam, indu|dr̥ṣadām
 bhindānam ambhaḥ|śīrāḥ,
 pratyudyat|Purūhūta|pattana|vadhū|
 datt'|ârghya|darbh'|ânkura|
 kṣīb'|ôtsaṅga|kuraṅgam aindavam idaṃ
 bimbaṃ samujj|mbhate.

etās ca,

Paulomī|kuca|kumbha|kuṅkuma|rajaḥ|
 svājanya|janm'|ôddhataḥ
 śīt'|âmśor dyutayaḥ Puraṃdara|purī|
 sīmnām upaskurvate.
 etābhir lihatībhir andha|tamasāny
 udgrathnatībhir diśaḥ
 kṣoṇīm āstrṇatībhir antaratamaṃ
 vyom' êdam ojāyate.

2.215 api ca,

n' âiv' âyaṃ bhagavān udañcati śaśī
 gavyūti|mātrīm api
 dyām ady' âpi; tamas tu kairava|kula|
 śrī|cātu|kārāḥ karāḥ
 mathnanti sthala|sīmni, śaila|gahan'|ôt-
 saṅgeṣu saṃrundhate,
 jīva|grāham iva kva cit kva cid api
 chāyāsu gr̥hṇanti ca.

(jyotsn'')/âtīśayaṃ nirūpya)

kiṃ nu dhvānta|payodhir eva kataka|
 kṣodair iv' êndoh karair
 atyaccho 'yam, adhaś ca paṅka|malinaḥ

ACT II: CHILDHOOD EXPLOITS

breaks up the channels in which the moonstone flows;* it has a deer* inside, which was greeted by the nymphs in Indra's heaven, and then got drunk with the guest-offering of tender *darbha* grass mixed with honey—here it is, the moon-disk rising.

And these

Rays of the cool-lighted moon are proud to be born related to the saffron powder on the round breasts of Indra's wife;* they adorn the borders of Indra's heavenly realm. They lick up the blind darkness, throw light in each direction, cover the earth, and make the intermediary space shine bright.

Moreover,

2.215

His Lordship the Moon is still not coming up to reach the sky, even though the sky is only a few miles away from him; yet his rays, which flatter the lotus-beauties, destroy some darkness in the horizon, block it in the slopes of forested mountains and imprison it here and there in the shades.*

(looking at the bright moonlight)

Is it that the moonbeams have purified this sea of darkness, leaving the shades below, just as powdered *kātaka* nuts purify water from mud?* Or is it

chāy”|âpadeśād abhūt?
 kiṃ vā tat|kara|kartarībhir abhito
 nistakṣaṇād ujjvalaṃ
 vyom’ âiv’ êdam itas tataḥ ca patitās
 chāyā|chalena tvacaḥ?

parikramya pārśvato ’valokya

2.220 dala|vitati|bhṛtām tale tarūṇām
 iha tila|taṇḍulitām Mṛg’|âṅka|rociḥ
 mada|capala|cakora|cañcu|koṭī|
 kavalana|tuccham iv’ ântar” ântar” âbhūt.

(vibhāvya ca)

tri|bhuvana|tamo|luṇṭākīnām,
 aho, mihira|tviṣām
 abhividhir asau koka|śreṇī|
 manaḥsv avaśiṣyate.
 kṣudham api tamaḥ sākṣād antaḥ
 praviśya vinighnataḥ
 Śasadhara|karān a|cchinn’|âgrāmś
 caranti cakorakāḥ.

api c’ êdānīm,

tathā paurastyāyām
 diśi kumuda|kedāra|kalikā|
 kapāṭa|ghnīm induḥ
 kiraṇa|laharīm ullalayati.
 samantād unmīlad|
 bahala|jala|bindu|stabakino
 yathā puñjāyante
 pratigudakam eṇ’|âṅka|maṇayah.

ACT II: CHILDHOOD EXPLOITS

that the sky has become white because the moon has cut it with its rays everywhere, as a carpenter cuts wood with his adze, and the pieces of the sky's bark have fallen here and there in the form of patches of shade?

He walks around the stage and gazes at one side.

Here, under the large leaves of trees, the moonlight is dispersed and looks like rice grains in the midst of sesamum seeds; it seems to be pecked at here and there by the curved beaks of *chakóras* trembling with desire.

2.220

(reflecting)

The sunbeams destroy the darkness of the three worlds, but alas, now they remain here only to pervade the hearts of the shelduck.* And the moonbeams with their pointed tips, which visibly destroy both darkness and the hunger of the *chakóras* when they enter them, are being grazed by these birds.

And now,

In the eastern direction, the moon spreads out a flood of its rays, capable of breaking up the closed buds in the lotus fields. It plays with its beams in such a way that they gather the moonstones into round heaps everywhere, each of which becomes like many water drops clustered together.*

2.225 *parikrāmann ūrdhvam avalokya*

taruṇa|tamāla|komala|
 malīmasam etad ayam
 kalayati candramāḥ kila
 kalaṅka iti bruvate,
 tad an|ṛtam eva; nirdaya|
 Vidhumtuda|danta|pada|
 vraṇa|vivar'|ôpadarśitam
 idaṃ hi vibhāti nabhaḥ.

kiṃ ca,

rucibhir abhitaṣ ṭaṅk'|ôtkīrṇair
 iva trasa|reṇubhir
 yad uḍubhir api chedaiḥ sthūlair
 iva bhriyate nabhaḥ.
 prakṛti|malino bhāsvad|bimb'|ôn-
 mṛjā|kṛta|karmaṇas
 tad ayam api hi tvaṣṭuḥ kunde
 bhaviṣyati candramāḥ.

LAKṢMAṆAḤ: (*sarvato dṛṣṭvā*)

2.230 bhūyastarāṇi yad amūni tamasvinīṣu,
 jyotsnīṣu ca praviralāni tataḥ pratīmaḥ:
 saṃdhy'|ânalena bhṛṣam ambara|mūṣikāyām
 âvartitair uḍubhir eva kṛto 'yam induḥ.

(*vihasya*) hanta, yathā|dharmam ev' âitat.

yat pīyūṣa|mayūkha|mālini tamaḥ|
 stom'|âvalīdh'|āyuṣām
 netrāṇām apamṛtyu|hāriṇi puraḥ
 sūry'|ôḍha ev' âtithau

He goes around the stage and then looks up.

2.225

The moon bears this thing, dark and tender like a young *tamāla* tree, which people call a “spot.” But this is not true; it seems rather like a piece of the sky made visible by the cruel demon, Rahu,* whose teeth have bitten a gaping wound in the moon at that place.

Moreover,

The space is filled with rays of moonlight, as if with dust particles produced by a chisel, and with the stars, which are like larger chunks. The next thing in the turner’s lathe of the Creator, the carpenter of our world, who has already polished the sun-disk round, must be the naturally spotted moon.

LĀKSHMANA: (*looking everywhere*)

Since the stars are many on dark nights, but few when the moon shines bright, we fancy that by the fire of sunset, in the crucible of the sky, the stars suddenly melt together to produce the moon.

2.230

(*smiling*) It indeed behaves according to the law.

When, after sunset, the moon with its rays of ambrosia arrives as a guest to lengthen the lifetime of our eyesight, which would otherwise be taken away by the thick darkness, the lotuses turn away from it. That is why, in return, the moon seems

ambhojāni parāñci; tan nijam agham

dattv” ēva tebhyas, tato

gaur’|āṅgī|vadan’|ôpamā|su|kṛtam ā-

datte patir yajvanām.

VIŚVĀMITRAḤ: (*sarvato ’valokya sa/smitam*) ahaha! nāma|

dheya|mātra|mādhuryād a|param’|ârtha|dṛśvāno viprala-

bhyante viṣayiṇaḥ. tathā hi,

smerā diśaḥ, kumudam udbhiduraṃ, pibanti

jyotsnā|karambham udaraṃ|bharayaś cakorāḥ.

āḥ, kīdṛg Atri|muni|locana|dūṣikāyām

«pīyūṣa|dīdhitir» iti prathito ’nurāgaḥ?

2.235 (RĀMAṂ *ca dṛṣṭvā sa/harṣa/smitam*) katham, ayaṃ kaumār’|

âṅka|vijaya|pratyāgato ’pi Tāḍakā|nigraheṇa hrñīyamā-

naḥ sahasā n’ ôpatiṣṭhate vatsaḥ. (LAKṢMAṆAM *prati.*) vat-

sa Saumitre, asmākam anena vṛttāntena pradoṣa|lakṣmīr

iyam anūdyate. paśya,

niśā|carāṇām tamasām nihantā

puro ’yam udgacchati Rāma|candraḥ.

ath’ ôllasadbhir nayanair munīnām

ayaṃ kumudvān ajani pradeśaḥ.

ACT II: CHILDHOOD EXPLOITS

to give its spot to them and takes away their form,
which resembles the fair face of a beautiful woman.
This master of sacrificers exchanges his sin for their
virtue.*

VISHVA-MITRA: (*looking everywhere, smiling*) Alas, mortals
who do not see the ultimate truth are cheated by things
that are agreeable only in their name:

The directions manifest themselves, the lotuses
open up without any help, and the gluttonous
chakóras are drinking the moonlight as if it was
curded barley. Ah, then why does everyone show
so much affection for the moon, a drop of rheum
in the eye of the sage Atri,* to call it “the one whose
rays are made of ambrosia”?

(*seeing RAMA, smiling with delight*) This boy has come back 2.235
from his first victory over the enemy, which was only a
sham fight for him,* yet he is embarrassed to have de-
feated Tádaka and suddenly refrains from approaching
me. (*to LÁKSHMANA*) My son, Lákshmana, these events
re-create the beauty of the nightfall for us. Look,

The killer of the demons comes here in front of us,
Rama, as the moon, destroyer of darkness.* Thus,
this place has become full of night-lotuses, as the
lotus-eyes of the sages have opened up to see him.

RĀMAH: (*vibhāvya*)

madayati yad utpanno dugdh'ā-
 mbu|dher ayam ambu|dhīn;
 nayati nayanād Atrer jāto
 mudam nayanāni ca;
 tad akhila|sura|śreṇī|śādhā-
 raṇa|praṇayā Śacī|
 sahacara|caru|sthālī Somaḥ
 samañjasam īhate.

(*sa/lajjam upasṛtya*) bhagavan Kuśika|nandana! abhivādaye.

2.240 VIŚVĀMITRAH: (*sa/sneha/bahu|mānam ālingya*) vatsa Raghu|
 nandana! ittham eva,

prakṛṣṭa|kartr|abhiprāya|kriyā|phalavato vidhīn
 prayuñjānās tvayā, vīra, paripālyāmahai vayam.

RĀMAH: śirasā pratigṛhītam ācārya|vacanam.

VIŚVĀMITRAH: (*samara|dhūli|dhūsaritam RĀMASYA kapalam
 unmārjayan*) vatsa! yat satyam, amunā naktam|cara|vyati-
 kareṇa priya|suhṛdā Śīradhvajena vitanyamāne vaitānike
 karmaṇi kampitam eva me hṛdayam.

RĀMAH: (*sa/gauravam.*) bhagavan! ka eṣa Śīradhvajo nāma,
 yam adya te tri|bhuvana|durlabho 'yam priya|suhṛc|cha-
 bda|prayogaḥ kam api mahimānam āropayati?

2.245 VIŚVĀMITRAH: vatsa, śṛṇoṣi Videheṣu Mithilām nāma na-
 garīm.

ACT II: CHILDHOOD EXPLOITS

RAMA: (*reflecting*)

Since it was produced from the milk-ocean, it delights the seas; and, as it was born from the eye of Atri, it pleases the eyes; it is also Indra's sacrificial pot that contains the offerings, and it is thus equally favored by all the gods—in this way, the moon tries to satisfy everyone equally.

(*approaching timidly*) My master, Vishva-mitra, I salute you.

VISHVA-MITRA: (*embracing him with love and respect*) My 2.240
son, Rama, in this way,

May you protect us, brave hero, while we perform our sacrificial duties, which produce results for the benefit of those who accomplish them perfectly.

RAMA: I obey my master's command.

VISHVA-MITRA: (*wiping RAMA's cheeks, which have become stained with dust in the battle*) My son, it is true that, fearing the disaster that the demons could have caused in the sacrifice of my dear friend Sira-dhvaja, my heart was indeed trembling.

RAMA: (*with respect*) My master, who is this person called Sira-dhvaja, onto whom you bestow so much respect that you use the word "dear friend," an appellation that no one could hope for in the three worlds.

VISHVA-MITRA: My son, you must have heard about the city 2.245
called Mithila in the country of Vidéha.

RĀMAH: yatr' êdam āścarya|dvayaṃ janāḥ kathayanti—sa-
kala|rāja|dur|ākarṣam aindu|śekharam dhanur, lāṅgala|
mukh'|ōllikhita|viśvaṃbharā|prasūtir a|garbha|saṃbhavā
ca mānuṣī.

VIŚVĀMITRAH: (*vihasya*) atha kim.

RĀMAH: (*sa/kautukam*) tataḥ kiṃ tasyām?

VIŚVĀMITRAH:

2.250 asau Sīradhvajo rājā, yo devād Dyumaṇer api
adhyaiṣṭa Yājñavalkyasya mukhena Brahma|saṃhitām.

tasya saṃnyasta|śastrasya purāṇa|rāja'|rṣer Janaka|vaṃśa|jan-
mano dīkṣā|vilopa|śaṅkā paryākulayati mām. tad etam,
āyusmantau, vidhi|śeṣam asmadīyaṃ samāpya, sahas"
âiva Mithilām upatiṣṭhāmahe.

RĀMAH: (*sa/haṣam apavārya*) vatsa Lakṣmaṇa, mam' âpi
taruṇa|rohiṇī|ramaṇa|cūḍā|maṇi|praṇayini bāṇ'|āsane
ciraṃ kautukam asti.

LAKṢMAṆAH: (*sahāsam*) āryāyām a|yonil|jāyām kanyāyām ca.

RĀMAH: (*sa/roṣa/smitam.*) katham, anyad eva kim api praha-
sanam sūtrayati bhavān! (*munim prati*) bhagavann Ikṣ-
vāku|kula|guro! yad abhirucitam bhavate.

2.255 *iti parikramya niṣkrāntāḥ sarve.*

ACT II: CHILDHOOD EXPLOITS

RAMA: About which people tell two miraculous things: one is Shiva's bow, which not a single king manages to string, the other is the lady who was born not from a womb but from the earth, in the furrow of a plowshare.

VISHVA-MITRA: (*smiling*) Exactly.

RAMA: (*with curiosity*) What about that place?

VISHVA-MITRA:

There lives King Sira-dhvaja, having learned the sacred texts from Yajnaválkyā's mouth, who had been taught by the sun god himself. 2.250

This old royal sage, who has studied the learned treatises, was born in the house of Jánaka. It is because I was afraid to make an omission in his Vedic initiatory rite that I was so concerned. So let us finish our ritual duties and leave for Míthila quickly, my friends.

RAMA: (*with delight, aside*) My dear Lákshmana, I have been curious for a long time to see that bow so dear to Lord Shiva, who wears the crescent moon as a beautiful head-jewel.

LÁKSHMANA: (*laughing at him*) As well as to see the noble girl who was not born from a womb.

RAMA: (*angry but smiling*) So you are making fun of me again. (*to the sage*) My master, preceptor of the Ikshvákus, whatever you wish us to do. . .

They all go around the stage and exit. 2.255

PRELUDE TO ACT III
SANSKRIT-PRAKRIT PRELUDE

tataḥ praviśati KAÑCUKĪ.

KAÑCUKĪ: (*jarā/vaiklavya/visaṃsthulāni kati cit padāni gat-vā, ātmānaṃ prati sa/khed'ôpālabham.*)

gātrair girā ca vikalaś, caṭum īśvarāṇām
kurvann, ayaṃ prahasannya naṭaḥ kṛto 'smi.
tan māṃ punaḥ palita|varṇaka|bhājam enaṃ
nāṭyena kena naṭayiṣyati dīrgham āyuh?

(*puro vibhāvya.*) aye, Sītā|pād'|ôpajīvinī Kalahaṃsikā.

3.5 *praviśya* KALAHAMSIKĀ.

KALAHAMSIKĀ: 「ayya! paṇamāmi」

KAÑCUKĪ: vatse, kalyāṇinī bhūyāḥ.

KALAHAMSIKĀ: 「ayya, cireṇa kudo tumhe?」

KAÑCUKĪ: (*vimṛśya*) tat kiṃ na kathyate? vatse, viditam ev'
âitad bhavatyā: tat|tādṛg adbhutaṃ dāraka|dvayam ādā-
ya bhagavān Kauśiko yajamānaṃ Sīradhvajam upasthita
iti.

3.10 KALAHAMSIKĀ: 「aha im. ayya, pahavaṃ ṇāma|heam a tāṇaṃ
suṇidum atthi me koduhallam.」

KAÑCUKĪ: vatse, kathayāmi.

trayas|triṃśat|koṭi|
tri|daśa|maya|mūrter bhagavataḥ
Sahasr'|âṃśor vaṃśe
jayati jagad|īśo Daśarathaḥ.

The CHAMBERLAIN enters.

CHAMBERLAIN: (*afflicted by old age, makes a few stumbling steps, then, exhausted, scolds himself*)

Praising my masters without having the voice or the limbs to do so, I have been made a comic actor. With my gray hair for greasepaint, in what play will I still be made to act, directed by this long life of mine?

(*looking ahead*) Here is Kala-hánsika, who serves her ladyship, Sita.

KALA-HÁNSIKA *enters.*

3.5

KALA-HÁNSIKA: Sir, I salute you.

CHAMBERLAIN: Young lady, may you be blessed.

KALA-HÁNSIKA: Sir, where have you been for such a long time?

CHAMBERLAIN: (*reflecting*) Why would I not tell you? Young lady, you know very well that the venerable Vishva-mitra, accompanied by two extraordinary young men, has come to see Maharaja Jánaka, who commanded a sacrifice.

KALA-HÁNSIKA: Yes, I know, sir, and I am curious to know 3.10
their names and from which family they are.

CHAMBERLAIN: Young lady, here is their story.

In the lineage of the thousand-rayed Sun, whose body is made of the thirty-three highest gods, there is a victorious king, ruler of the world, named Da-sha-ratha. When his rough weapons provoked the

yad astrair a|snigdhair
 asura|yuvati|śvāsa|pavana|
 prakope siddhe na
 spṛśati śata|koṭim Śata|makhaḥ.

imau tasya viśāṃ|patyur ātmajau Rāma|Lakṣmaṇau,
 yayor Bharata|Śatrughnau anujau dvandva|cāriṇau.

KALAHAMSIKĀ: 'Jaha amhāṇaṃ ghare bhaṭṭi|dāriā Sīdā, Um-
 milā, Maṇḍavī, Suaṭṭi a, (*vicintya harṣaṃ nirūpayantī.*)
 'kahaṃ, mahā|ula|ppasūa khu ede kumārā, (*muhūrtam
 iva sthitvā, dīrgham uṣṇaṃ ca niḥśvasya.*) 'kudo amhā-
 ṇaṃ īrisaṃ bhāa|heam.

3.15 KAÑCUKĪ: bhavati, mā viśīda. sarvam bhadraṃ bhaviṣyati
 deva|brāhmaṇa|prasādāt.

KALAHAMSIKĀ: 'tado tado.

KAÑCUKĪ: tataś ca vṛddh'|āntaḥ|purāṇāṃ abhyarthanayā tau
 vikartana|kula|kumārau drṣṭvā, nivartamānaḥ purodhasā
 Gautamen' āhūya rāja|putrīṇāṃ saubhāgya|devat'"ārā-
 dhanāya saṃvihito 'smi.

KALAHAMSIKĀ: (*sa|harṣam.*) 'ayya! savva|jaṇa|maṇīsīd'|āṇuū-
 laṃ via tatta|hodo Sadāṇandassa vaṇaṃ.

KAÑCUKĪ: vatse, evam ev' āitat. na khalv a|gambhīram Ān-
 giraso bravīti.

3.20 KALAHAMSIKĀ: 'tā kiṃ maṇṇeha? Saṃkara|sar'|āsaṇ'|ārova-
 ṇa|vvavasāeṇa rā'|ēsiṇo Jaṇaassa paṇṇā|sāhasaṃ ṇivva-
 hadi Rāhavo?

PRELUDE TO ACT III

storming sighs of the demon-wives,* Indra did not even need to touch his thunderbolt.*

Those two young men are this king's sons: Rama and Lákshmana. They have two younger brothers who are inseparable: Bharata and Shatrúghna.

KALA·HÁNSIKA: Just as in our house, where we have the Princess Sita with Úrmila, and Mándavi with Shrutakirti. (*reflecting, then showing delight*) These princes also come from a great family. . . (*She stops for a moment, then heaves a long, deep sigh.*) How could we be so fortunate?

CHAMBERLAIN: Young lady, do not despair, with the help of 3.15
the gods and brahmins everything will be all right.

KALA·HÁNSIKA: So then what happened?

CHAMBERLAIN: Then I was sent by the elder members of the ladies' quarters to go and see these two princes of the solar dynasty, and on my return I was called upon by the royal priest, Shatánanda, who appointed me to perform the worship of the fortune-bringing deities for the benefit of the princesses.

KALA·HÁNSIKA: (*with delight*) Sir, Shatánanda's words seem to express what is everybody's desire.

CHAMBERLAIN: Young lady, it is indeed so. This sage born in the family of Ángiras never says anything superficial.

KALA·HÁNSIKA: Do you think that Rama will meet the dif- 3.20
ficult requirement* set forth by the royal sage, Jánaka, and be able to bend Shiva's bow?

KAÑCUKĪ: vatse, asmān api tarko 'yaṃ taralī|karoti. tathā
hi,

pūrṇe 'pi karmaṇi, hateṣv api rākṣaseṣu,
vijñāya Maithila|sutām api vīrya|śulkām,
bālaṃ pituḥ priyatamaṃ Raghu|rāja|putram
etāvatiṃ bhuvam ṛṣiḥ katham ānināya?

KALAHAMSIKĀ: (*smaraṇam abhinīya, sa|viṣādam*)[†] ayya! paūti-
ti|viseṣa|lāheṇa dum|mañāamāṇaṃ attāṇaṃ paṃcālīā|ke-
li|vvāvāreṇa viṇoaantīm bhaṭṭi|dāriaṃ pekkhia, paḍivat-
tuṃ āadāe ayyassa daṃsaṇeṇa mae visumaridaṃ. imiṇā
uṇa de rakkhasa|ṇāma|ggahaṇeṇa saṃsumarāvida mhi.

KAÑCUKĪ: (*sa|viṣādam*) vatse, kīdr̥ṣī sā pravṛttir, yā tava bhar-
tr̥|dārikām api dur|manāyayati?

3.25 KALAHAMSIKĀ: [†]jaha kila Sīdā|devīm patthidum Dasa|ggīva|
purohido parādo tti.

KAÑCUKĪ: (*tatr' āvajñāṃ nātayan, sa|harṣam*) katham, etā-
vad api kāryaṃ vatsā Jānakī jānāti, yad anen' ōdantena
dur|manī|bhūyate? nūnam idānīm asyāḥ kṛt'āvataraṇa|
maṅgalāny aṅgāni yauvanasya panthānam īkṣante.

PRELUDE TO ACT III

CHAMBERLAIN: Young lady, this is exactly what has been on my mind:

The sacrifice has been successfully performed, the demons got killed, and Vishva-mitra also knows that the hand of the Princess of Mithila can be obtained by a heroic act—so for what other reason could that sage have brought this young boy, the Raghu prince, his father's dearest son, to such a distant land?*

KALA·HÁNSIKA: (*acting as though she remembers something, then with concern*) Sir, the princess had heard some news, which made her very unhappy, and I saw her trying to chase away her grief by playing with a doll. Then I came here to learn the cause of her grief, but I forgot about it all when I saw Your Honor. Now that you mention the demons, it makes me think of this story again.

CHAMBERLAIN: (*with concern*) Young lady, what is this news that makes even your princess so sad?

KALA·HÁNSIKA: It is that the royal priest of ten-headed Rá- 3.25
vana has arrived to ask for Princess Sita's hand.

CHAMBERLAIN: (*showing his contempt, then with delight*)
How come the young Sita has learned about this event, and how can this news even make her sad? Surely, her body, which has received all the auspicious blessings, is looking forward to the path of young age.*

KALAHAMSIKĀ: (*vihasya*) ʿayya! evvaṃ ṇ' êdam. ayyo tti sa-
dhilī|kaa|lajjā saṃpadi evva aṇuhūdaṃ kiṃ ti ṇivedemi,
(*saṃskṛtam āśritya*)

an|ākūtair eva
priya|sahacarīṇaṃ śīśutayā
vacobhiḥ pāñcālī
mithunam adhunā saṃgamayitum
upādatte no vā,
viramati na vā; kevalam iyam
kapolau kalyāṇī
pulaka|mukulair danturayati.

KAÑCUKĪ: (*sa / harṣam.*) diṣṭyā cirasya jīvadbhīr asmābhīr
yauvanavatī vatsā Vaidehī draṣṭavyā. (*sa / smitam.*) tatas
tataḥ.

3.30 KALAHAMSIKĀ: ʿtado a, tāhiṃ ujjūāhiṃ ṇibbandhijjamāṇā
lajjiduṃ vi lajjedi,

KAÑCUKĪ: (*vihasya, sa / kautukam*) vatse, saṃkīrṇe vayasi kha-
lv iyaṃ vartate. atra hi,
mano 'pi śaṅkamānābhīr bālābhīr upajīvyate
a|śaḍ|akṣīṇa|śaḍ|guṇya|mantrī Makara|ketanaḥ.

KALAHAMSIKĀ: (*sa / lajjam*) ʿayya! sohaṇaṃ mantesi. savvassa
vy aṇuhava|saṃvāṇī de vā,

KAÑCUKĪ: vatse,

3.35 tadātva|pronmīlan|
mradima|ramaṇīyāt kaṭhinatāṃ
nicitya pratyāṅgā
iva taruṇa|bhāvena ghaṭitau,
stanau saṃbibhṛāṇaḥ

PRELUDE TO ACT III

KALA·HÁNSIKA: (*smiling*) Sir, it is indeed so. You are a noble person, so I do not feel so shy and shall tell you another thing that happened. (*She resorts to Sanskrit to say what follows.*)

According to the account of her dear friends, who are too young to have any particular intention, today this lovely girl refused to make her pair of dolls sleep together, nor did she stop playing with them; she just stayed there with the small buds of goosebumps spreading over her cheeks.

CHAMBERLAIN: (*with delight*) Fortunately, since I have lived long, I can see Princess Sita in her full-blown youth. (*smiling*) And then?

KALA·HÁNSIKA: As these simple-minded friends of hers kept 3.30 teasing her, she became too shy even to be ashamed.

CHAMBERLAIN: (*smiling, with interest*) Young lady, she is now in between two stages of life. In this condition, young girls, who are suspectful even of their own hearts, employ the *Mákara*-bannered God of Love as their confidential defense minister.

KALA·HÁNSIKA: (*shyly*) Sir, you are perfectly right. What you say is confirmed by everyone's experience.

CHAMBERLAIN: Young lady,

Their youth seems to have withdrawn all hardness 3.35 from their bodies, which start to become tender and lovely at this age, while all the firmness is being put into their breasts; they are withdrawn for a moment, but then become bold, as desire is

kṣaṇa|vinaya|vaiyātya|maṣṛṇa|
smar'ḥ|ñmeṣāḥ keṣām

upari na rasānām yuvatayaḥ.

KALAHAMSIKĀ: (*vihasya*) 'ḥodu! ṇa kiṃ vi tumhehiṃ su-
dam!]

KAÑCUKĪ: vatse, na tāvad ayam artho 'dy' āpi rāja|gocarī|
bhavati. yadi ca syāt, kim etāvata?

KALAHAMSIKĀ: 'had'|āso Rāvaṇo devīm pariṇedi]

KAÑCUKĪ: (*vihasya*.)

3.40 haste|kariṣyati jagat|traya|jitvaro 'pi
kas tādrśo duhitaraṃ Janak'|ēśvarasya?
prāṇ'|ādhiḥ kim vipula|hastavatām ap' idam
traiyambakaṃ kim api kārmukam antar|āyaḥ.

n' āpi Daśa|kandhar'|ānurodhena svayaṃ pratijñātam anya-
thā kariṣyati mahā|kṣatriyo Videha|rājaḥ. tan na kiṃ cid
etat.

KALAHAMSIKĀ: (*niḥśvasya*) 'evvaṃ ḥodu! ayya! saṃpadi ka-
hiṃ te Rāma|Lakkhaṇau?]

KAÑCUKĪ: nanv etāv eva devat"āgāra|vedikāyām,

munīn Kauśika|Vaideha|
Gautamān abhirādhyataḥ,
ḍhaukitau jñāna|karmabhyām
mokṣa|svargāv iva svayam.

PRELUDE TO ACT III

slowly awakening in them; they are the sweetest of all, aren't they?—such are young women.*

KALA·HÁNSIKA: (*smiling*) All right. So you have not heard anything?

CHAMBERLAIN: Young lady, this matter has not reached the king's ears yet. And, if he has heard it, then what?

KALA·HÁNSIKA: Then that damned Rávana will marry the princess!

CHAMBERLAIN: (*smiling*)

Even if he is the conqueror of the three worlds, who is he to marry King Jánaka's daughter? For there is Shiva's bow, more powerful than the hands of the strongest men, which stands there as an obstacle. 3.40

And the great warrior, the King of Vidéha, will not break his promise to satisfy ten-headed Rávana. So there is nothing to be afraid of.

KALA·HÁNSIKA: (*sighing*) Let us hope it will be so. Sir, where are Rama and Lákshmana now?

CHAMBERLAIN: Now, at the raised seat in the temple,

They are propitiating the three sages: Vishva-mitra, Jánaka and Shatánanda. Rama and Lákshmana embody what one obtains through knowledge and ritual: final release and heaven.

3.45 tad ehi. mahac ciram āgatayor āvayoḥ. kany”|ântaḥ|puram
eva gacchāvaḥ.

iti niṣkrāntau.

iti mīśra|viṣkambhakaḥ.

PRELUDE TO ACT III

So come, we have been chatting for a long time. Let us go 3.45
to the young ladies' quarters.

Both exit.

End of the Sanskrit-Prakrit prelude.

ACT III
THE BREAKING OF SHIVA'S BOW

tataḥ praviśati JANAKO, VIŚVĀMITRAḤ, ŚATĀNANDO, RĀMA|
LAKṢMAṆAU *ca*.

JANAKAḤ: (*sa|harṣam*) bhagavan Viśvāmitra,

3.50 lumpann a|dṛṣṭa|jāmātrī|saṃpadām śucam adya naḥ;
tvad|āgamaṇa|janm” āyam ānandaḥ su|dināyate.

api ca,

adya pradakṣiṇa|śikh”|ā|valayaḥ Kṛśānur
aśnāti me jana|padeṣu vaṣaṭ|kṛtāni.
tvat|tejasi sphurati śāntika|pauṣṭikeṣu,
svām ca srucam śithilam Āṅgirasas bibharti.

VIŚVĀMITRAḤ: sakhe, Sīradhvaja! cirasya śāntaḥ puṣṭas ca
tav’ āyam jana|padaḥ,

yatra tvam brahma|mīmāṃsā|tattva|jño daṇḍa|dhāraḥ,
purodhās c’ āiva yasy’ āsāv Āṅgiraḥ prapitā|mahaḥ.

3.55 (*smitam kṛtvā*.) jāmātur a|darśana|janm” āyam śokaḥ punar
asmākam upaśamayitum avaśiṣyate. kiṃ ca, śoka|harṣau
nāma loka|yātr” āyam bhavataḥ. tathā hi,

yajūṃṣi taittirīyāṇi mūrtāni vamaṭi sma yaḥ,
sa yogī Yājñavalkyas tvām ved’|āntān adhya|jīgapat.

JÁNAKA, VISHVA·MITRA, SHATÁNANDA, RAMA, *and* LÁKSH-
MANA *enter*.

JÁNAKA: (*with delight*) Venerable Vishva·mitra,

Grief could have overcome us today, because we 3.50
have not been lucky enough to find an appropriate
son-in-law—but this grief is now gone, as the joy
to see you arrive makes our day cloudless.

Moreover,

Today, the flames go around clockwise* while the
fire consumes the offerings made to it in our king-
dom. Your power radiates everywhere as the ritual
acts to promote welfare and prosperity are per-
formed, and the sage Shatánanda can keep his sac-
rificial ladle unused.*

VISHVA·MITRA: My friend, Jánaka, your kingdom has been
peaceful and prosperous for a long time. . .

Here, where you, a true philosopher, an expert of
brahmanical knowledge, are the ruler, for whom
the grandson of Ángiras, Shatánanda, performs the
priestly duties.

(*smiling*) Now, what remains for us to do is to chase away the 3.55
grief you feel because you cannot find a son-in-law. In
any case, what are these worldly experiences, happiness
or grief, for you? For,

He who revealed the form of sacrificial formulas
according to the Tittiriya tradition of Vedic texts,
the yogi Yajñavalkya himself, taught you Vedic
philosophy.

LAKṢMAṆAḤ: (*jan'ântikam.*) ārya, ayaṃ sa rājā Vaidehaḥ,
pavitram a|parimey'|āścaryam yasy' āpadānam upādhyā-
yād anuśrūyate.

RĀMAḤ: (*sa/pramod'ânurāgam.*) vatsa, sa ev' âyaṃ Śatapa-
tha|kath" |âdhikārī puruṣaḥ, praṇāyyāy' |ânte|vāsine yas-
mai bhagavān vājasaneyo Yājñavalkyaḥ śuklāni yajūṃṣi
provāca.

VIŚVĀMITRAḤ: (*muhūrtaṃ nirvarṇya*)

3.60 nijāya tasmai gurave yatīnām
 jaitrāya viśrāṇita|go|sahasram,
 taṃ go|sahasr'|âdhipateḥ praśiṣyam
 upāśmahe Maithilam ātitheyam.

JANAKAḤ: (*sa/prasrayam*) bhagavan, yat kiṃ cid anyad abhi-
dadhāsi, tatra prabhaviṣṇur bhavān eva. tatra|bhavatas
tu Sahasra|mayūkh' |ânte|vāsino yog' |īśvarād bhagavato
Yājñavalkyād adhyayanam iti mahīyas" îyam asmākaṃ
yaśaḥ|patākā.

VIŚVĀMITRAḤ: (*vihasya*) bho mahā|yogin!

 kiṃ Yājñavalkyo, Janakaḥ kim evaṃ?
 na vaḥ sva|rūpaṃ kavayo 'pi vidyuh.
 pravāha|nityān adhikṛtya yuṣmān
 sahasra|śākhāḥ śrutayaḥ prathante.

ACT III: THE BREAKING OF SHIVA'S BOW

LÁKSHMANA: (*aside to RAMA*) My brother, this is that king, Jánaka, about whose virtuous and incomparably miraculous deeds we heard from our master.

RAMA: (*happily, with affection*) My little brother, he is the man who has figures in the Shata-patha Bráhmāna, who studied the Vedas without attachment to this world, and to whom Yajñaválkyā, founder of the tradition of the white Yajur-veda, revealed the sacrificial formulas.

VISHVA-MITRA: (*looking at JÁNAKA for a moment*)

He has given a thousand cows to his preceptor, who won against the other ascetics;* he is the disciple of the thousand-rayed Sun's disciple—we honor him, the King of Mithila, who always receives his guests in the right manner. 3.60

JÁNAKA: (*politely*) No matter what you say, venerable Vishva-mitra, you shall outwit me in this conversation. But the real reason for my becoming famous is that I had the honor of studying under the guidance of the best of yogis, the venerable disciple of the thousand-rayed Sun.

VISHVA-MITRA: (*smiling*) O great yogi,

What kind of person is Yajñaválkyā? What sort of man is Jánaka? Even the seers are unable to explain your true nature to us. Thanks to your uninterrupted chain of preceptors and disciples, the holy scriptures have been revealed in their thousands of branches.

ŚATĀNANDAḤ: bhagavan, evaṃ īdṛśāḥ khalv amī tri|bhuvana|mahanīya|mahimāno manīṣiṇaḥ.

3.65 JANAKAḤ: (*sa/vailakṣya/smitam*) bhagavan,

nirmāya kārmaṇam ṛcām agha|marṣaṇīnām
unmārjanīr jagad|aghāni tav' ādya vācaḥ
śrotuṃ cira|praṇayi|kautukam asti ceto.
duḥkhā|karoti punar eṣa mam' ārtha|vādaḥ.

tad virama. (*iti śīrasy añjalim ghaṭayati.*)

VIŚVĀMITRAḤ: (*sa/smitam, asy' añjalim udghāṭayan*) sakhe
Sīradhvaja! saṃhriyatām añjaliḥ. amī tūṣṇīm | bhūtāḥ
smaḥ. Kātyāyanī | kāmuka | kārmuk' | āropaṇa | pravīṇena
duhituḥ patyā sampraty a|paryuṣita|pratijño bhūyāḥ!

LAKṢMAṆAḤ: (*apavārya*) ārya, paras|param eteṣāṃ pauraṣ'|
ôtkarṣa|praśamsā|ramaṇīyaḥ pāvano 'yam ṛṣiṇāṃ sama-
vāyaḥ.

3.70 RĀMAḤ: vatsa, yad āttha.

smaranti lok' | ārtham amī kila śrutīr
iti pratiṣṭhām adhigantum īśmahe.
param yad eṣāṃ punar asti vaibhavaṃ,
tad eta eva vyatividrate yadi.

JANAKAḤ: (*sa/harṣam*) param anugṛhīto 'smi.

ACT III: THE BREAKING OF SHIVA'S BOW

SHATÁNANDA: Venerable Vishva-mitra, such are indeed those sages, whose fame has spread in the three worlds.

JÁNAKA: (*smiling in embarrassment*) Venerable Vishva-mitra, 3.65

My heart has for a long time been eager to hear your words, which perform the magic of the purificatory Rigvedic chants and destroy the sins of the world. But these affirmations praising me make me uneasy.

So please stop. (*He puts his folded hands on his head.*)

VISHVA-MITRA: (*smiling, making JÁNAKA's arms descend*) My friend, Jánaka, do not beg me with folded hands. I am not going to say anything. May your promise be fulfilled and your daughter's future husband be able to take up the bow of Párvati's husband.

LÁKSHMANA: (*aside*) My brother, they praise each other's manly qualities, which makes their meeting pleasant; their conversation has a purificatory effect.

RAMA: My little brother, as you say, 3.70

They transmit Vedic knowledge for the sake of this world—this is what we are able to understand about their greatness. But only they can possibly understand each other's real power.

JÁNAKA: (*with delight*) I am very much honored.

samasyā vā sāmṇām,
 bahir|a|bahir|amḥaḥ|parimṛjām
 ṛcām vā samvādaḥ,
 kim api yajuṣām vā paripaṇaḥ,
 tvad|āśīr|vādo 'yaṃ
 bahu|viśaya|sākṣāt|kṛta|phalo
 varam me vatsāyāḥ
 kathayati puro|varttinam iva.

VIŚVĀMITRAḤ: (*s'/ākūta/smitam*) sakhe Sīradhvaja. evam etat.

3.75 davīasyo dūrād
 a|patham iha c' āmutra ca śucām
 tri|vedī|vākyānām
 an|aticira|bhagnā iva khilāḥ.
 śruti|grāhyaṃ jyotiḥ
 kim api bahir|antar|mala|muṣo
 mṛjāyā majjānaḥ
 kva nu vipariyanti dvi|ja|giraḥ?

ŚATĀNANDAḤ: (*sva/gatam*) nūnaṃ Rāma|bhadram eva jāmā-
 taram abhisamdhāya bhagavān ayaṃ punaḥ punar va-
 kr'|ōktibhiḥ Sīradhvajam parimohayate. bhavatu! aham
 asya prarocan"|ārtham a|samvidāna iva pṛcchāmi. (*pra-
 kāśam, munim prati*) kasy' ēdaṃ Śakunta|rāja|ketor iva
 Kaustubha|Śrīvatsau dāraka|ratna|dvayam?

VIŚVĀMITRAḤ: (*vihasya, svagatam*) sādhu, vatsa Śatānanda!
 yad etat kṛtaṃ tīrthaṃ vivakṣitasya vastunaḥ sukh'|āva-
 tārya. (*prakāśam*) vatsa Gautama, Kakutstha|kula|ku-
 mārāv etau.

ACT III: THE BREAKING OF SHIVA'S BOW

Like the synthesis of Samavedic songs, like the truthfulness of Rigvedic chants, which purify external and internal sins, like the stock of Yajurvedic formulas, such are your words of blessing, which have come true on many different occasions. They now talk about my daughter's bridegroom as if he were present here.

VISHVA-MITRA: (*smiling purposefully*) My friend, Jánaka, it is true.

Very distant and far beyond any grief of this or the next world, they are like untouched lands—made of Vedic words—which have just been plowed. They are made of light that one can perceive only by hearing, they purify internal as well as external impurities, being as they are the core of purity itself—such are the words of brahmins. In what could they prove to be wrong? 3.75

SHATÁNANDA: (*aside*) Surely, this venerable sage thinks already of Rama as the king's would-be son-in-law, and confuses Jánaka with repeated allusions. All right, to please him, I shall inquire as if I were ignorant. (*aloud, to the sage*) Venerable Vishva-mitra, to whom do these two dear boys belong, who are like the Káustubha gem and Shri-vatsa mark on Gáruda-bannered Vishnu?*

VISHVA-MITRA: (*smiling, aside*) Well done, my friend, Shatánanda. You have given a cue so that I can easily introduce the subject I wanted to talk about. (*aloud*) My friend, Shatánanda, these are two princes of the Kakútstha dynasty.

ŚATĀNANDAḤ: (*sa/pratyabhijñam iva*)

putr'ārthe jagad|eka|jāṅghika|yay'ūd-
dāma|bhramat|kīrtinā,
cātur|hotra|vitīrṇa|viśva|vasudhā|
cakreṇa cakre makhaḥ
rājñā Paṅkti|rathena, yatra sakala|
svar|vāsi|sarv'âtithau
sa sven' âiva phala|pradaḥ phalam api
sven' âiva Nārāyaṇaḥ.

3.80 tat kim etāv eva tau Dāsarathī, yau kila Rāma|Lakṣmaṇāv
iti Tāḍakā|mathana|maṅgal' |ôdghāta|vitīrṇa|divy' |âs-
tra|mantra|pārāyaṇena bhagavat" âiva vinītau vaitānasya
karmaṇaś chidrā|pidhāna|dakṣiṇayā bhagavantam upā-
sāmbabhūvatur?

VIŚVĀMITRAḤ: atha kim.

JANAKAS *tau sa/sneha/bahu/mānam paśyati.*

ŚATĀNANDAḤ: tad anayoḥ kataro Rāmaḥ, kataro Lakṣma-
ṇaḥ?

VIŚVĀMITRAḤ: (*RĀMAṂ nirdiśan*) vatsa, Āṅgīrasa,

3.85 ye catvāro dinakara|kula|
kṣattrā|saṁtāna|mallī|
māl'"âmlāna|stabaka|sa|drśā
jajñire rāja|putrāḥ.
Rāmas teṣām a|carama|bhavas,
Tāḍakā|kāla|rātri|
pratyūṣo 'yaṁ su|carita|kathā|
kandalī|mūla|kandaḥ.

ACT III: THE BREAKING OF SHIVA'S BOW

SHATÁNANDA: (*as if he were recognizing them*)

King Dasha-ratha, whose fame had reached everywhere in the form of his swift sacrificial horse, unique in this world, the king who had rewarded his four officiating priests with the gift of the whole earth, performed a sacrifice to have sons.* The guests invited were all the inhabitants of heaven; and he who makes all sacrifices fruitful, Vishnu-Naráyana, himself came to be the result obtained through the sacrifice.*

So are these Dasha-ratha's two sons, Rama and Lákshmana, 3.80
whom you yourself taught and to whom you transmitted the science of the divine mantra-weapons to strike down and kill Tádaka successfully? Are they the ones who honored you with the gift of destroying all obstacles to your sacrifice?

VISHVA-MITRA: Yes, indeed.

JÁNAKA *looks at them with affection and respect.*

SHATÁNANDA: So which of them is Rama and which is Lákshmana?

VISHVA-MITRA: (*pointing at RAMA*) My dear friend, Shatánanda,

Four princes were born, four unfading flower clusters 3.85
in the jasmine garland of the line of warriors in the solar dynasty. Here is Rama, the eldest of them, the dawn that ended the night of Tádaka's threat, the root of what is a plantain tree of good acts.

(LAKṢMAṆAṂ *nirdīśya*) ayam c' âparo Lakṣmaṇaḥ.

ŚATĀNANDAḤ: bhagavan, diṣṭyā Vasiṣṭha|prasūtaṁ kṣatram
ṛddhyati.

JANAKAḤ: (*vihasya*) sādhu bhagavan, asmā|dṛṣṭiṣu praviśya
krīḍasi.

krodh'āgnau Puruhūta|hum|kṛti|parā-
bhūta|Triśaṅku|trapā|
saṁpāta|jvalite jagat|traya|mayīm
tvayy āhutiṁ juhvati,
saṁbhrānt' |ōpanatasya nāṭita|jarā|
vaiklavya|śīrṇ' |ākṣarāḥ
pratyūhāya babhūvur Ambuja|bhuvo
devasya cāt' |ūktayaḥ.

3.90 tam api nāma bhagavantam yajamānam anye gopāyitāraḥ.

ŚATĀNANDAḤ: rāja'|rṣe, evam etat. kiṁ punar na dīkṣiṣya-
māṇāḥ krudhyant' īti rakṣitāraṁ kṣatriyam upādadate.

JANAKAḤ: (*sa|harṣaṁ RĀMA|LAKṢMAṆAU nirvarṇya, jan'|ân-
tikam*) bhagavan Śatānanda,

bhavati na tathā Bhānoḥ śiṣye
gurai vasato mama
svayam api munau Viśvāmitre
gṛhān adhitiṣṭhati,
Daśaratha|sutāv etau dṛṣṭvā
yath' ōcchvasitaṁ manāḥ
śīthilayati me pratyag|jyotiḥ|
prabodha|sukh' |āsikām.

ACT III: THE BREAKING OF SHIVA'S BOW

(*pointing at LÁKSHMANA*) And the other one is Lákshmana.

SHATÁNANDA: Venerable Vishva-mitra, thank god, warriors begotten by Vasíshtha prosper.

JÁNAKA: (*smiling*) Well done, venerable Vishva-mitra. Adapting yourself to people like me, you just play with us.

When you were making a sacrifice of the three worlds into the fire of your wrath kindled by the deep shame of Tri-shanku, who had been humiliated by the roaring Indra,* then lotus-born Brahma, being confused by this destruction of his creation,* bowed down to you and uttered some flattering hymns of garbled words—as if he had been hindered by his feigned old age—to interrupt you.

Still, may others protect and help you with your sacrifices! 3.90

SHATÁNANDA: Royal sage, may it be so. As initiates of a sacrifice should not be angered, they need to employ a warrior to protect them.

JÁNAKA: (*looking at RAMA and LÁKSHMANA with delight, aside to SHATÁNANDA*) Venerable Shatánanda,

My heart had never been so delighted by the presence of my preceptor, the Sun's disciple, when I lived in his house, nor by the arrival of the sage Vishva-mitra in our home, as it is now by seeing these two sons of Dasha-ratha. My mind forgets even the joy of knowing the Supreme Self.

ŚATĀNANDAḤ: rāja'|rṣe Vaideha, īdrśam ev' âitat. mam' âpi
rāja|putrāv etau sākṣāt|kurvato vatse Sīt" |Ōrmile na hṛ-
dayād avarohataḥ.

3.95 JANAKAḤ: (VIŚVĀMITRAM *prati*) bhagavan,
idaṃ vayo, mūrtir iyaṃ manojñā,
vīr'âdbhuto 'yaṃ carita|prarohaḥ.
imau kumārau, bata, paśyato me
kṛt'ârtham antar|naṭat' îva cetah.

VIŚVĀMITRAḤ: (*s'ôtprāsa/hāsam*) sakhe Sīradhvaja, hṛdayam
ev' āmantrayasva: kim|artham kṛt'ârtham as' îti.

JANAKAḤ: (*sa/khedam*)
yad|gotrasya prathama|puruṣas
tejasām īśvaro 'yam,
yeṣāṃ dharma|pravacana|gurur
brahma|vādī Vasiṣṭhaḥ,
ye vartante tava ca hṛdaye
su|ṣṭhu saṃbandha|yogyās
te rājāno; mama punar asau
dāruṇaḥ śulka|setuḥ.

3.100 RĀMA|LAKṢMAṆAU: (*jan'ântikam*) katham, asmadīyāḥ ka-
thāḥ prastūyante!

VIŚVĀMITRAḤ: (*sa/smitam*) rāja'|rṣe, yadi śulka|saṃsth" âiva
kevalam antar|āyas, tan na kiṃ cid etat.

JANAKAḤ: (*sa/khedam vimṛśann, apavārya*) bhagavan Ān-
gīrasa,
yad vidann api Videha|nandinī
pāṇi|pīḍana|vidher mah"ârghatām
evam āha munir eṣa Kauśikaḥ,

ACT III: THE BREAKING OF SHIVA'S BOW

SHATÁNANDA: Royal sage, Jánaka, it is indeed so. When I see these two princes, they remind my heart of our dear little Sita and Úrmila.

JÁNAKA: (*to VISHVA-MITRA*) Venerable Vishva-mitra, 3.95

Look at their youthfulness, their handsome appearance, their eminent deeds, heroic and admirable. When I behold these two princes, my heart, having all its desires fulfilled, almost dances with joy.

VISHVA-MITRA: (*smiling ironically*) My friend, Jánaka, then ask your heart why it has obtained all its desires.

JÁNAKA: (*with distress*)

These kings whose paternal ancestor is the Lord of the Luminaries, to whom Vasíshta, the preceptor of the Vedas, taught the words of law and religion—these kings who are so dear to your heart would make very good husbands. But I have a promise to fulfill strictly, concerning the bride-price.

RAMA AND LÁKSHMANA: (*whispering to each other*) Look, they 3.100
are talking about our affairs.

VISHVA-MITRA: (*smiling*) Royal sage, if the only obstacle is that promise concerning the bride-price, it is not even worth mentioning.

JÁNAKA: (*reflecting, with pain, aside*) Venerable Shatánanda,

What this sage Vishva-mitra has just said—though he knows what a great price is required in order to obtain Sita's hand—confuses my mind very much.

tena muhyati cirāya me manah
tad eva sthāṇavīyaṃ vā dhanuḥ syād idam īdṛśam,
etad|āropaṇaṃ nāma paṇo vā mama jarjaraḥ.

3.105 ŚATĀNANDAḤ: śāntaṃ pāpaṃ, śāntaṃ pāpaṃ.

dur|laṅgham Īśvara|śar'āsanam, a|pramocya|
śulka|grahas tvam asi; sarvam idaṃ tath" āiva.
kim tv asya Rāghava|śiśoḥ saha|j'ānubhāva|
gambhīra|bhīṣaṇam ati|sphuṭam eva vṛttam.

JANAKAḤ: (*munim prati*) bhagavan Kauśika, ciram api vika-
lpayan na bhavad|girām abhidheyam ady' āpi niścinomi.

VISVĀMITRAḤ: (*vihasya*) tad upadarśaya kārmukam aindu|
śekharam. Rāma|bhadra eva vyākarotu.

RĀMAḤ: (*sa/harṣaṃ, sva/gatam*) katham alīka|vikalpair āt-
mānaṃ vinodayāmi? nanv ayaṃ mam' āiva kautukaṃ
pūrayitum aiśvaraṃ dhanur abhyarthayate bhagavān.
(JANAKAḤ *ca dr̥ṣṭvā, sa/vimarśam*)ahaha,

3.110 «bālena saṃbhāvyam idaṃ ca karma
bravīti ca pratyayito maha"r̥ṣiḥ.»
iti dhruvaṃ mantrayate nr̥po 'yaṃ.
datte kim atr' ōttaram? ākulo 'smi.

JANAKAḤ: (*mubhūrtam iva sthitvā, dīrgham uṣṇaṃ ca niḥś-
vasya*) bhagavan, kva tādr̥śaṃ bhāga|dheyam asmākam,
yena bhagavatā Viśvāmitreṇa nāthavanto vayaṃ Mai-
thilim etasmai Raghu|kula|kumārāya pratipādyā cirāya
carit'ārthā bhavāmaḥ?

RĀMO *lajjate*.

ACT III: THE BREAKING OF SHIVA'S BOW

Either this bow of Shiva is to be strung by Rama,
as said, or my promise about it will be broken.

SHATÁNANDA: God forbid!

3.105

Shiva's bow is hard to string, and your promise
about the bride-price should not be broken—this
is the state of the matter. However, Rama's con-
duct has clearly proved that his innate power is
frightening and limitless.*

JÁNAKA: (*toward the sage*) Venerable Vishva-mitra, I have
been thinking about what you said for a long time, but
I still do not quite understand what you meant.

VISHVA-MITRA: (*smiling*) Then show us Shiva's bow, and
Rama himself shall interpret my words for you.

RAMA: (*with delight, aside*) Why, am I deluding myself with
false hopes? But the sage must be asking for Shiva's bow
in order to satisfy my curiosity! (*looking at JÁNAKA, re-
flecting*) Alas,

The king surely says to himself: "This great sage is
quite confident that even a child can perform the
task." So how will he react to this request? —This
is what worries me.

3.110

JÁNAKA: (*waiting for a moment, then, with a deep sigh*) Ven-
erable Vishva-mitra, how could I be so lucky to be able
to give Sita to this Raghu prince and fulfill my greatest
wish after a long time, thanks to your gracious help?*

RAMA is bashful.

JANAKAḤ:

yat|kodaṇḍa|samarpita|tri|bhuvana|
 chidrā|pidhāna|vrataṃ
 jātaṃ rohitam eva kevalam apa-
 jyā|bandham aindraṃ dhanuḥ,
 te 'pi prekṣya purā śar'āsanam idaṃ
 maurvī|kiṇa|śyāmikā|
 kastūrī|surabhī|kṛtān abibharur
 vyarthaṃ bhujān bhū|bhujah.

3.115 VIŚVĀMITRAḤ: sakhe Sīradhvaja, kathaṃ mahā|puṇya|rāśim
 ātmānam avamanyase?

tvad|bhāga|dheyam api tādṛśam, utsavānām
 etādṛśaṃ vayam api prasamīkṣitārah.
 santy eva viśva|bhuvan'|ā|bhaya|dāna|śauṇḍāḥ
 kṣoṇī|bhujah, param amī tu na Rāma|bhadraḥ.

LAKṢMAṆAḤ: (*sva/gatam*) katham, etad upādhyāyen' āiv'
 ābhihitam, yad asmi vaktu|kāmaḥ.

JANAKAḤ: bhagavan! satyam, a|cintyo hi maṇi|mantr'|āu-
 ṣadh'|ādīnām iva Raghu|rāja|ḍimbhānām anubhāvaḥ.
 param etad bravīmi:

Gir'|śen' ārāddhaṃ
 tri|jagad|avajaitraṃ, diviṣadām
 upādāya jyotiḥ
 Sarasi|ruha|janmā yad asṛjat,
 Hṛṣīk'|ēso yasminn
 iṣur ajani, maurvī Phaṇi|patiḥ,
 puras tisro lakṣyaṃ,
 dhanur iti kim apy adbhutam idam.

ACT III: THE BREAKING OF SHIVA'S BOW

JÁNAKA:

Indra's bow has bestowed the task of protecting the three worlds onto the bows of some powerful kings, and has become a straight rainbow, without its bowstring attached.* Yet even these kings, when they saw Shiva's bow—although their arms seemed almost scented by the musk that their calluses resembled after stringing so many bows—were completely helpless.*

VISHVA-MITRA: My friend, Jánaka! Why do you lament your 3.115
fate when you have so much luck.

You are very fortunate and we are here to witness that wedding feast. There are indeed eminent kings capable of bestowing safety upon the world, but Rama simply does not belong to the same category.

LÁKSHMANA: (*aside*) Why, my master has just said exactly
what I was about to remark.

JÁNAKA: Venerable Vishva-mitra, it is true that just as the power of precious stones, mantras, medicinal herbs and the like is unimaginable, so is it with the power of the Raghu princes. But I must also tell you something.

It was requested by Shiva, Lord of the Mountains, and it was fashioned by Brahma, out of the radiance of the gods put together, to conquer the three worlds. Vishnu has become its arrow, the Lord of the Serpents its string and the three demon-cities its target—this is the story of this miraculous bow.

3.120 ŚATĀNANDAḤ: āḥ kim anayā Pināka|praśasti|prapañcikayā?
tad etat Kauśikam eva pramāṇayanto bahu|manyāmahe.
api ca, kim a|śakyam Rāma|bhadrasya?

utpādayan kam api kauṇapa|koṭi|homam,
tejo|hutāśana|samindhana|sāmidenīm
yas Tāḍakām akṛta bāla|sakhaiḥ pṛsatkair,
īṣaj|jayaḥ sphuṭam anena Daś'|ānana 'pi.

nepathy'|ārdha|praviṣṭaḥ PURUṢAḤ.

PURUṢAḤ: deva, Daś'|ānana|purohitaḥ Śauṣkalo nāma ma-
hā|rājam didṛkṣate.

ŚATĀNANDAḤ: (*s'ôdvegam.*) āḥ! āgacchatu.

3.125 PURUṢO *niṣkrāntaḥ*.

RĀMAḤ: (*sa/vyayam, jan'āntikam*) vatsa Lakṣmaṇa, katham
antarito 'yam anena dur|ātmanā rākṣasena Kām'|āri|kārmu-
ka|paricaryā|mah"|ōtsavaḥ?

LAKṢMAṆAḤ: na kevalam ayam. . . (*ity ardh'ôktau hasati.*)

RĀMAḤ *sa|praṇaya|roṣa|smitam tam apāṅgena paśyati.*

praviśya.

3.130 ŚAUSKALAḤ: (*pratyekam avalokya, ātma|gatam*) katham, atr'
āiva Janaka|Śatānandābhyām puras|kṛto viśveṣām as-
mākam a|mitro Viśvāmitraḥ. (*vicintya*) tiṣṭhatu. hatako
'yam. (*hastam dakṣiṇena dṛṣṭvā*) aye, kāv etau kṣatriya|
brahma|cāriṇau?

ACT III: THE BREAKING OF SHIVA'S BOW

SHATÁNANDA: What is the point in praising Shiva's bow in such an elaborate way? I take Vishva-mitra's words as true, and respect him. Moreover, what could be impossible for Rama? 3.120

He is preparing for a miraculous sacrifice of thousands of demons, for which, with the help of his childhood friends, his arrows, he has already used Tádaka as mantric fuel to kindle the fire of his power—he shall surely conquer even ten-headed Rávana easily.

From behind the scenes, a MAN comes halfway onto the stage.

MAN: Your Majesty, the sacrificial priest of ten-headed Rávana, Sháushkala, desires to see you.

SHATÁNANDA: (*with agitation*) Ah, let him enter.

The MAN exits.

3.125

RAMA: (*with alarm, aside to LÁKSHMANA*) My dear Lákshmana, how come this ill-willed demon is hindering the great festive adoration of Shiva's bow?

LÁKSHMANA: My brother, and not only this. . . (*He laughs in the middle of the sentence.*)

RAMA casts a side glance in his direction, smiling with affection, but also with irritation.

Then SHÁUSHKALA enters.

SHÁUSHKALA: (*looking at each of them, then aside*) Here is our archenemy, received by Jánaka and Shatánanda—Vishva-mitra.* (*reflecting*) Let this wretched one be here. (*looking to his right*) O, who are these two warriors doing their Vedic studentship? 3.130

puṇya|lakṣmīkayoḥ so 'yam anayor pratibhāsate
mauñjy|ādi|vyañjanaḥ śānto vīr'|ôpakaraṇo rasah.

nisarg'|ôdagram idaṃ ca dāraka|dvayam.

pārśve trayāṇām eteṣām
ṛk|sāma|yajusām iva,
rūpābhyām vidhi|mantrābhyām
atharv" ēva pradīpyate.

(*vimṛśya*) nūnaṃ sa eṣa Lakṣmaṇa|dvitīyo Rāma|hatakaḥ,
Kauśikam ṛṣim anuplavamāno Mithilām upasthitaḥ. (*sa/
krodha/śokam*) hā, vatse Suketu|kula|nandini Tāḍake!
katham īdṛśān manuṣya|ḍimbhāt tādṛśo daiva|dur|vi-
pākas te saṃvṛttaḥ. kaṣṭam, Anaraṇya|vaṃśa|janmanaḥ
kṣatriya|vaṭor an|ātma|veditā.

3.135 Sund'|āsur'|ēndra|suta|śoṇita|śīdhu|pāna|
dur|matta|mārgaṇa|nir|argala|vīra|garvaḥ
drohaṃ cakāra Daśa|kaṇṭha|kuṭumbake 'pi;
so 'yaṃ baṭuḥ Kuśika|nandana|yajña|bandhuḥ.

bhavatu. draṣṭavyam asya bhuja|śauṇḍīryam. (*upasṛtya, pra-
kāśam*) api sukhino yūyaṃ Janaka|miśrāḥ?

JANAKAḤ: sv|āgataṃ Paulastya|purohitasya. ita āsyatām.

śAUSKALAS *tathā karoti.*

ACT III: THE BREAKING OF SHIVA'S BOW

They possess both purity and royal fortune, and it is not only the heroic sentiment they suggest but, with their sacred threads and other holy attributes, also the sentiment of tranquility.

These two princes are powerful by nature.

They are distinguished next to the three sages by their appearance, just as the Atharvaveda is distinguished by its rites and mantras compared with the Rig-, Sama- and Yajur-vedas.*

(*reflecting*) Ah, this is that wretched Rama, who, together with Lákshmana, has followed Vishva-mitra all the way to Míthila. (*with anger and grief*) Ah, my dear Tádaka, Sukétu's beloved daughter! How could it happen that a human child like this brought such great misfortune upon you! Alas, this young warrior born in the family of Anaránya* overestimates himself.

His heroic pride remained unchallenged as his arrow got intoxicated by drinking the blood* of the demon king's, Sunda's, son. Thus, he offended the whole race of ten-headed Rávana. This is he, that child who helped Vishva-mitra to complete his sacrifice. 3.135

All right, let us see how powerful his arms are. (*approaching them, aloud*) Are you well, venerable Jánaka?

JÁNAKA: We welcome Rávana's royal priest. Pray be seated.

SHÁUSHKALA *does so*.

JANAKAḤ: api kuśalam te rājño Rāvaṇasya? atha vā,

3.140 vipadām pratikartāro yasy' ōpāyair atharvabhiḥ
tvādrśāḥ santi, kiṃ tasya kalyāṇam anuyujyate?

ŚAUṢKALAḤ: (*vihasya*) śrotriya Sīradhvaja, pratyakariṣyām'
âiva vayam, yadi sva|bhujā|daṇḍa|maṇḍalī|mattavāraṇī|
valayit'|ôraḥ|prāsāda|su|sthita|catur|daśa|bhuvana|lakṣ-
mī|mah"ântaḥ|pure Laṅkā|patau kim api pratikāryam
abhaviṣyat. paśya,

yac|ceṣṭāḥ samanīka|sīmani pari-
trastaḥ parāñcann api
pratyakṣī|kurute Sahasra|nayanah
prṣṭh'ôdbhavair akṣibhiḥ,
cakre vartma ca nāga|loka|jayinīm
yātrām iva prastuvan
yaḥ Kailāsam udasya, kīdrśam upā-
dānam tu tasy' āpadām?

LAKṢMAṆAḤ: (*s'âmarṣam, jan'ântikam*) ārya, katham asau
sahasra|bhuj'|Ârjuna|Vālibhyām avalīdha|śaurya|sāro
dur|ātmā Rāvaṇaḥ prastūyate?

RĀMAḤ: vatsa, mā m" âivam. mahānto hi tādṛśāḥ. kiṃ ca.

ACT III: THE BREAKING OF SHIVA'S BOW

JÁNAKA: Is your king, Rávana, in good health? Or, I should say,

Why should we inquire about the well-being of someone for whom people like you shall remedy any bad incident with Atharvavedic mantras? 3.140

SHÁUSHKALA: (*smiling*) Learned Jánaka, we would indeed act if there was anything to remedy for the benefit of the King of Lanka. But he keeps the Goddess of the Fortune of the Fourteen Worlds in well-being in the large harem of his heart inside the palace of his bosom, which is surrounded by the fence of his many colossal arms. You see,

At the climax of the battle, his heroism was witnessed by the eyes on the back of the thousand-eyed Indra, although he was about to escape, trembling with fear. And, as if making an expedition to conquer the underworld of serpents, Rávana created a downward path by raising Mount Kailása. What could cause him distress?

LÁKSHMANA: (*in anger, aside to RAMA*) My brother, why is ill-willed Rávana, whose heroic pride has been shattered to pieces* by the thousand-armed Árjuna Kartavírya as well as by Vali, being praised?

RAMA: My dear Lákshmana, do not say such a thing, for heroes like him do have grandeur.

3.145 syātām nāma Kap'îndra|Hehaya|patī
 tasy' âvagādh'ântara|
 sthemānu, Daśa|kaṁdharasya mahatī
 skandha|pratiṣṭhā punaḥ.
 sadyaḥ pāṭita|kaṇṭha|kīkasa|kaṇ'ā-
 kīrṇām yad|aṁsa|sthalīm
 sven' êbh'âjina|pallavena muditaḥ
 prāspṛṣṭayad Dhūr|jaṭiḥ.

api ca,

Maghonas tad ghoram
 kuliśam alasi|kṛtya samare,
 bhunakti svā|rājyaṁ
 tri|bhuvana|bhaṭo 'yaṁ Daśa|mukhaḥ;
 Śriyo nānā|sthāna|
 bhramaṇa|ramaṇīyaṁ capalatām
 avacchidya, svasminn
 api bhuja|vane vāsayati yaḥ.

ŚATĀNANDAḤ: (ŚAUṢKALAM *prati*) brahman, satyam ayam
 īdṛśo rākṣasa|rājāḥ.

ŚAUṢKALAḤ: rāja'rṣe Janaka,

3.150 samtuṣṭe tiṣṇām purām api ripau
 kaṇḍūla|dor|maṇḍala|
 krīḍā|kṛtta|punaḥ|prarūḍha|śiraso
 vīrasya lipsor varam,
 yācñā|dainya|parāñci yasya kalahā-
 yante mithas «tvam vṛṇu!
 tvam vṛṇv!» ity abhito mukhāni sa Daśa-
 grīvaḥ katham kathyatām?

ACT III: THE BREAKING OF SHIVA'S BOW

It is true that the monkey-king, Vali, and Áṛjuna 3.145
Kartavírya have deeper inner power and stamina
than him, but ten-headed Rávana has some special
force in his shoulders. For when he cut his own
heads off, and his shoulders were covered with the
particles of his bones, then Shiva, being contented,
dusted those particles off immediately, with the
edge of his own elephant-skin attire.

Moreover,

He has paralyzed Indra's frightening thunderbolt
in a battle and is now enjoying the kingdom of
heaven, that conqueror of the three worlds, ten-
headed Rávana. And he also disciplined the God-
dess of Good Fortune, who, charmingly fickle, had
been wandering in various places—she is now kept
in the forest of Rávana's arms.

SHATÁNANDA: (*to SHÁUSHKALA*) Brahmin, the demon king
is indeed as you describe him.

SHÁUSHKALA: Royal sage, Jánaka,

When Shiva, although he was the Enemy of the 3.150
Three Demon Cities, was propitiated by Rávana,
who, hoping for a boon, playfully cut off his own
heads with his arms, eager to offer them, his heads
grew out again. But then, ashamed at the idea of
begging, they turned away and started quarreling
with each other on all sides, saying, "You should
choose a boon, you should choose." Now, how
would it be possible to describe such a hero?

so 'pi,

kanyām a|yonil|janmānaṃ varītum prajighāya mām
purodhasā Gautamena guptasya bhavato gṛhān.

VIŚVĀMITRAḤ: sakhe Sīradhvaja, paśya paśya! Pināka|darśan'|
ōllāsikā|viśaṃsthula|citta|vṛttir iva vatso Rāma|bhadraḥ.

JANAKAḤ: (*vihasya*)

3.155 kim etad eva bhagavann abhidhīye punastarām?
Ikṣvākavo Videhās ca paravantas tvayā vayam.

ŚAUṢKALAḤ: bho Sīradhvaja, kim idam asmākam ākāśa|va-
canam? uta duṣ|pariccheda ev' âyam artho, yad uttaram
api na pratipadyase?

dātavy" âyam avaśyam eva duhitā

kasmai cid; enām asau

dor|līlā|masṛṇī|kṛta|tri|bhuvano

Laṅkā|patir yācate.

tat kiṃ mūḍhavad īkṣase? nanu kathā|

goṣṭhīṣu śaṃsanti nas

tvad|vṛttāni paro|rajāṃsi munayaḥ

prācyā Marīcy|ādayaḥ.

ŚATĀNANDAḤ: brahman, cirāya dattam eva uttaram asmā-
bhiḥ.

ŚAUṢKALAḤ: hanta, rāja|putrī|samarpaṇād anyat kīdṛśaṃ
tat?

ACT III: THE BREAKING OF SHIVA'S BOW

And he, Rávana himself,

Has sent me to ask for the girl who was not born
from a womb, Sita, for him to marry; so here I
am to see you in your home, where you are well
protected by your sacrificial priest, Shatánanda.

VISHVA-MITRA: My friend, Jánaka, look. It seems that our
dear Rama's mind cannot concentrate on anything else;
it is so eager to see Shiva's bow, the Pináka.

JÁNAKA: (*smiling*)

Venerable Vishva-mitra, I do not need to be re- 3.155
minded of the same thing again and again. The
Ikshvákus and we, the Videhas, both obey your
commands.

SHÁUSHKALA: Jánaka, am I talking to the air, then? Or is
the matter I have raised so difficult to decide that you
cannot give an answer? Look,

Your daughter must be given to someone, and the
King of Lanka, whose arms easily forced the three
worlds to obey him, is asking for her hand. So
why are you staring like an idiot? In our conversa-
tions, the old sages like Maríchi always praise your
virtuous deeds. . .

SHATÁNANDA: Brahmin, we gave you our reply long ago.

SHÁUSHKALA: Ah, what else is it if not the giving of the
princess?

3.160 ŚATĀNANDAḤ: śṛṇu.

śāmbhavaṃ cāpam āropya yo 'smān ānandayiṣyati,
pūrṇa|pātram iyaṃ tasmai Maithilī kalpayiṣyate.

ŚAUṢKALAḤ: śāntaṃ pāpaṃ, śāntaṃ pāpaṃ. ahaha, yuṣmā-
kam apy amūny akṣarāṇi.

ten' âṅgulī|śata|nighṛṣṭa|Kubera|śaila|
kaṇṭh'|ôkta|doḥ|kuliśa|kandala|vikrameṇa
māheśvareṇa mahatā Daśa|kandhareṇa
karm' êdam īdṛśam an|āryam api kriyeta?

ŚATĀNANDAḤ: (*vihasya*) brahman,

3.165 ayaṃ mahā|kṣatriya|gotra|janmā
dr̥ḍha|pratijño Janak'|âdhirājaḥ.
na cāpam āropayitā Daś'|āsyas.
tvam eva jānāsi yad uttaraṃ naḥ.

ŚAUṢKALAḤ: (*s'âmarṣam*)

māheśvaro Daśa|grīvaḥ, kṣudrās c' ânye mahī|bhujah.
Pināk'|āropaṇaṃ śulkaṃ. hā, Sīte, kiṃ bhaviṣyasi?

ŚATĀNANDAḤ: (*sa|roṣa|vyatham*) brahman, evam anena dha-
nuṣā kim api vinay'|âdhikārikam adhyāpyate, yad adya
paraṃ māheśvaras te Rāvaṇo 'pi saṃvṛttaḥ.

ACT III: THE BREAKING OF SHIVA'S BOW

SHATÁNANDA: Listen,

3.160

He who shall delight us by stringing Shiva's bow
shall receive Sita as a champion receives his cup.*

SHÁUSHKALA: God forbid, you talk about the same conditions for us!

Even Mount Kailása eulogized the courage of the thunderbolt-like arms of great Rávana in the fight, although his hundred fingers had uprooted it. But our ten-headed hero is a devotee of Shiva, so how could he perform such a base act as to string his master's bow?

SHATÁNANDA: (*smiling*) Brahmin,

King Jánaka was born in a family of great warriors and he cannot break his promise. Ten-headed Rávana will not string that bow, so you know exactly our reply to you.

3.165

SHÁUSHKALA: (*angrily*)

Ten-headed Rávana is a devotee of Shiva, the other kings are despicable, and the bride-price is the stringing of Shiva's bow—poor Sita, what will become of you?

SHATÁNANDA: (*with anger and agitation*) Brahmin, thus this bow seems to have taught you a good lesson on how to behave, for from now on even your Rávana is a devotee of Shiva.

Śambhor ādhāram acalam utkṣeptum bhuja|kautukī
māheśvaro dhanuḥ kraṣṭum, aho, te Daśa|kandharah.

3.170 ŚAUṢKALA/*varjam anye smayante*.

ŚATĀNANDAḤ: (*sa/roṣ'āvahittham*) Rāma|bhadra,

tad etad āropaya cāpam Īśa|
prakoṣṭha|bhasma|pratirūṣita|jyam.
śaury'|ōṣma|bhājām bhajatām mukhāni
sva|bāhu|maurvī|kiṇa|kālik" āiva.

ŚAUṢKALAḤ: (*sa/krodham*) are, re Śatānanda, kim udbhrānto
'si, yad evam asmad|agre mahā|rājam Paulastyam adhikṣi-
pasi? katham, te māṇikyā|parihāṇena gairika|parigrahaḥ,
yad evaṃ Daśa|grīvam avamanyamānasya te manuṣya|
pote 'nurāgaḥ? yadi vā, bhavantaṃ Gautamam apahāya
duli|cakṣuṣi Sahasr'|ākṣe bhavato mātur Ahalyāyāḥ.

ŚATĀNANDAḤ: (*sa/roṣa/hāsam*) kim āttha, re, kim āttha as-
mad|agra iti?

3.175 VIŚVĀMITRAḤ: (*sa/pranaya/roṣam iva*) vatsa Gautama, vira-
ma śuṣka|kalahāt. atithir ayam asmākam upādhyāyo Da-
śa|kandharasya. (*vyathamānau RĀMA|LAKṢMAṆAU ca dṛṣ-
tvā, vihasya*) vatsa Rāma|bhadra, dhanur|grah'|ōpasarpa-
ṇam abhyanuḥjanāti te Janak'|ānvaya|purodhāḥ.

ACT III: THE BREAKING OF SHIVA'S BOW

His arms were happy to uproot the mountain that is Shiva's home, but today, when it comes to stringing the bow, he has become a devotee of Shiva, that ten-headed Rávana of yours.

All are smiling except SHÁUSHKALA.

3.170

SHATÁNANDA: (*concealing his anger*) My dear Rama,

Bend this bow, whose string has been smeared with the ashes fallen from Shiva's forearm, and may the faces of those kings who burn with heroic pride get charred with envy to become like the calluses on their arms, blackened by their bowstrings.*

SHÁUSHKALA: (*with anger*) Hey, Shatánanda, have you gone mad, the way you are insulting King Rávana in front of us? Why, you reject ruby to accept red chalk when you despise ten-headed Rávana and are attached to a human child. Well, of course, your mother, Ahálya, too, left the venerable sage Gáutama to love Indra, who is dotted with his thousand eyes like a female tortoise with plates. . .

SHATÁNANDA: (*smiling with anger*) What are you saying? What are you saying right before us?

VISHVA-MITRA: (*as if angry out of affection*) My dear Sha- 3.175
tánanda, do not quarrel pointlessly. This preceptor of ten-headed Rávana is our guest. (*seeing that RAMA and LÁKSHMANA are quite agitated, then smiling*) My Rama, Jánaka's family priest commands you to go and string the bow.

RĀMAH: yad ādiśanti guravaḥ.

*iti sa/vinaya/lajjā/kautukaṃ parikramya LAKṢMAṆENA saha
niṣkrāntaḥ.*

ŚAUṢKALAH: rāja' | rṣe Sīradhvaja, dhanyo 'si. purā khalu
param'|ēśvara|paricary" | āpadāne nikṛtteṣu navasu mūr-
dhasu,

varam tādṛk karm' | ād-

bhuta|sadṛśam a|prekṣya kim api

prarohad|vailakṣyaṃ

Pura|vijayino yena dadṛśe,

tad unmārṣtuṃ yena

tri|bhuvanam api prārthitam idaṃ,

tad eva tvayy arthī

bhavati daśamaṃ Rāvaṇa|mukham.

3.180 ŚATĀNANDAḤ: (*utthāya, nepathy' / āvalokitakena sa/harṣ' / ād-
bhutam.*) paśyantu bhavantaḥ!

yasminn eka|dhanuṣmato bhagavataḥ

khaṭvāṅga|pāṇer asāv

ākṛṣṭo guṇatām gato 'py ahi|patiḥ

karn' | āvatamsāyate,

unmuktaś ca pur" ēva bhūṣaṇa|padaṃ

yāti prakoṣṭh' | āntare. . .

JANAKA *autsukyaṃ nāṭayati.*

ŚATĀNANDAḤ:

Kākutsthena tad eva Bhārgava|guroḥ

kodaṇḍam ākrṣyate.

ACT III: THE BREAKING OF SHIVA'S BOW

RAMA: As my master commands.

Thus he goes around the stage, showing politeness, bashfulness and eagerness, then exits with LÁKSHMANA.

SHÁUSHKALA: Royal sage, Jánaka, you are very fortunate. Long ago, after Rávana had cut his nine heads to worship Shiva in a noble way,

There remained one, which saw that Shiva felt increasingly ashamed for not finding a reward to match this miraculous act; then it asked for the three worlds only to relieve the Demon-Killer's embarrassment. It is this tenth head of Rávana which is making a request to you now.

SHATÁNANDA: *(stands up, looks toward the rear stage and then, 3.180 with delight and surprise)* Please look over there,

In the bow of that unrivaled archer, the skull-staff-carrying Shiva, the Snake King, although playing the role of the bowstring, used to adorn the Lord's ear when it was pulled by Him as far as His ears. Then, when the arrow was released, it used to become an ornament of the god's forearm again. That very bow. . . *

JÁNAKA *shows his restlessness.*

SHATÁNANDA:

That very bow of the Lord who taught archery to Párasu-rama is now strung by Rama.

3.185 *nepathye kalakalah. sarve s'ātāṅkaṃ paśyanti. punar* NEPA-
THYE

rundhann aṣṭa Vidheḥ śrutīr, mukharayann
aṣṭau dīśaḥ, kroḍayann
mūrtīr aṣṭa Mah" | ēśvarasya, dalayann
aṣṭau kula|kṣmābhṛtaḥ,
tāny akṣṇā badhirāṇi pannaga|kulāny
aṣṭau ca saṃpādayann,
unmīlaty ayam ārya|dor|bala|dalat|
kodaṇḍa|kolāhalaḥ.

JANAKAḤ: (*sa/harṣa/viṣād'ādbhutam*) katham, bhagnam api!

ŚATĀNANDAḤ:

Vaidehī|kara|bandha|maṅgala|yajuh|
s'|ūktaṃ dvi|jānāṃ mukhe,
nārīṇāṃ ca kapola|kandala|tale
śreyān ulūlu|dhvaniḥ.
peṣṭuṃ ca dviṣatām upaśruti|śataṃ
madhye|nabho jṛmbhate
Rāma|kṣuṇṇa|Mah" | ōkṣa|lāñchana|dhanur|
dambholi|janmā ravaḥ.

3.190 ŚAUṢKALAḤ: (*sa/viṣād'ādbhutam, ātma/gatam*) aho, kṣatriya|
sphuliṅgasya dur|ātmanaḥ sarva|karmīṇaṃ ūśmāyitam.

JANAKAḤ: (*sa/harṣaṃ pādayor nipatyā*) bhagavan Kuśika|na-
ndana,

iyam ātma|guṇen' āiva krītā Rāmeṇa Maithilī.
sva|gr̥ha|vyavahārāya Lakṣmaṇāy' Ōrmil" āstu naḥ.

ACT III: THE BREAKING OF SHIVA'S BOW

Tumult behind the scenes. All are looking worried. Then, again 3.185
from BEHIND THE SCENES.

Deafening Brahma's eight ears,* making the eight directions resound, pervading the eight forms of Shiva,* shattering to pieces the eight great mountains of the world, making the eight snake-kings deaf by blinding them,* the bow produces an overwhelming noise as it is being broken by the strong arms of my noble brother.

JÁNAKA: (*delighted, then sad but impressed*) How can it be even broken?

SHATÁNANDA:

In the mouths of our priests, the mantra-hymns resound on the auspicious occasion of Sita's wedding, and women are making the pleasant sound *ululu* in the hollow of their cheeks.* To destroy the enemies, a roaring comes forth, echoed in the sky to reach hundreds of ears—the sound of the bull-riding Shiva's thunderbolt-like bow, as it has just been broken by Rama.*

SHÁUSHKALA: (*unhappy and surprised, aside*) Ah, this ill- 3.190
willed sparkle of a warrior has generated enough energy to perform any task.

JÁNAKA: (*delighted, falling on his knees*) Venerable Vishva-
mitra,

Rama has bought Sita with his own merit; now let us give Úrmila to Lákshmana, to fulfill our duty as a father.*

VIŚVĀMITRAḤ: (*sa/smitam*) sakhe Sīradhvaja, yad abhirucitam bhavate.

ŚATĀNANDAḤ: (JANAKASYA *karṇe evam ev' ēti kathayitvā*) bhagavan Kauśika, mam' āpi Candra|śekhara|śar'âsan'| āropaṇa|prathama|priya|vādino 'dya pāritoṣikaṃ dhārayasi.

3.195 VIŚVĀMITRAḤ: (*vihasya*) vatsa, dīyate. kim abhipraiṣi?

ŚATĀNANDAḤ: Kuśadhvaja|duhitṛbhyāṃ Māṇḍavī|Śrutakīrtibhyāṃ Bharata|Śatrughnāv abhyarthaye.

VIŚVĀMITRAḤ: evam astu. (ŚATĀNANDAḤ *haste grhītṛvā, sa/smitam*) vatsa, sarvam asmābhir vidhātavyam. āgamaya-
sva tāvad Daśaratham.

JANAKAḤ: tarhi prahīyatām bhagavān Āngirasaḥ priya|suhṛdam Uttara|kosal'ēśvaram ānetum.

VIŚVĀMITRAḤ: evam astu.

3.200 ŚATĀNANDAḤ: (*utthāya*) bhagavan, kim anyad asti vācikaṃ?

VIŚVĀMITRAḤ: vatsa, niṣṣṭ'ārtho 'si. gamyatām.

ŚATĀNANDO *niṣkrāntaḥ*.

VIŚVĀMITRAḤ: (*harṣaṃ nāṭayan, ātma/gatam*)

dor|līlā|dalit'|Ēndu|śekhara|dhanur|

vyākhyāta|vikrāntinā

Kākutsthena kṛto Videha|nṛpatis

tīrṇa|pratijñā|bharaḥ.

paśyāmaś ca suhṛd|grhān nava|nav'ôn-

ACT III: THE BREAKING OF SHIVA'S BOW

VISHVA-MITRA: (*smiling*) My friend Jánaka, whatever pleases you. . .

SHATÁNANDA: (*after saying something into JÁNAKA's ear*) Venerable Vishva-mitra, I was the first to announce the good news that Shiva's bow had been strung, so you owe me a gift.

VISHVA-MITRA: (*smiling*) It shall be given, what is your wish? 3.195

SHATÁNANDA: I would like Bharata and Shatrúghna to marry Kusha-dhvaja's daughters, Mándavi and Shruta-kirti.

VISHVA-MITRA: Let it be so. (*taking SHATÁNANDA's hand, smiling*) My friend, we should make all the arrangements. Please do bring Dasha-ratha here.

JÁNAKA: Then let us send Shatánanda for our dear friend, Dasha-ratha, King of Úttara-kósala.

VISHVA-MITRA: Let it be so.

SHATÁNANDA: (*stands up*) Venerable sage, is there any other 3.200 message to take?

VISHVA-MITRA: My friend, this is all you need to do, you may go now.

SHATÁNANDA *exits*.

VISHVA-MITRA: (*showing his delight, aside*)

Shiva's bow, broken so easily by Rama's arms, has amply showed the valor of this descendant of Kakútstha, who thus also enabled Jánaka, the King of Vidéha, to keep his promise. Now let us see our friends' houses as they are being prepared for the wedding feast.* Today, our blessings bear their

mīlad|vivāh'|ôtsavān
Aikṣvākeṣu ca Maithileṣu ca phalanty
asmākam ady' āśiṣaḥ.

3.205 ŚAUṢKALAḤ: (*vailakṣya/roṣābhyāṃ smayamānaḥ*) bho Sīradh-
vaja, puruṣa|prakarṣ'|ādhāne hi vidyā|vṛddha|saṃyogād
bahir|aṅgāni vayāmsi, yad anayā prahīṇa|labdha|kanyayā
yauna|saṃbandh'|ôpasthitam Pulastya|kulam upekṣa-
māṇo varṣīyān api komala|prajño 'si. (*munim prati.*) ṛṣe
Kauśika, n' ādy' āpi kiṃ cid atikrāmati. tav' āpi Laṅkā|
patau Tāḍakā|vadh'|āparādhm apamārṣtum ayam eva
śreyān avasaraḥ.

KAUŚIKAS *tatr' āvajñāṃ nāṭayati.*

JANAKAḤ: bhagavan, ehi. svayam upetya Rāma|bhadrā|vada-
na|candra|candrikā|pravāhe nirvāpayāmi tāvad alika|dha-
nur|dhara|sahasra|prārthyamāna|Maithilī|kadarthitam
ātmānam. na hi mihira|marīci|paricaya|pacelimasya hi-
ma|kara|bimba|saṃpātād aparo 'pi kaś cid aḡgadaṇ|kāraḥ
kairav'|ākarasya.

ity utthāya parikrāmataḥ.

ŚAUṢKALAḤ: (*sa/khedam ākāśe*) hā tapasvini Sīte, hat" āsi.
Paulastya|prārthit" āpi vicāryase.

3.210 tri|bhuvana|vijaya|śriyaḥ sa|patnīm
janayatu ko bhavatīm an|ātma|tantrām?
sva|janam api na te nirūpayāmaḥ;
kim api vidārya bhuvam vinirgat" āsi.

ACT III: THE BREAKING OF SHIVA'S BOW

fruit for the benefit of everyone in the house of
Ikshváku and in Mithila.

SHÁUSHKALA: (*smiling, ashamed and angry*) Jánaka, when 3.205
it comes to judging whether someone is superior, age
counts less than accumulated knowledge. You looked
down upon Rávana when he wanted to marry the girl
who had been found abandoned in the furrow—though
you are an elderly person, you have little intelligence.
(*toward the sage*) Vishva-mitra, it is still not too late now;
you still have an excellent opportunity before the King
of Lanka to atone for your sin of having killed Tádaka.

VISHVA-MITRA *shows his contempt.*

JÁNAKA: Venerable sage, please come. I am about to go
myself to delight my heart, which has been pained by
the innumerable false archers who had asked for Sita, in
the cooling light of the moon-like face of our dear Ra-
ma. For nothing heals the white night-lotuses scorched
by the touch of sunbeams better than the contact with
the moon.

Thus they stand up and go around the stage.

SHÁUSHKALA: (*with pain, in the air*) O poor Sita, how mis-
erable you are! Although Rávana himself has asked you
to marry him, your fate still remains undecided.

Who shall make you, a person dependent on oth- 3.210
ers, a rival of the Goddess of Fortune of the Three
Worlds? We cannot even know who your relatives
are, you have come to this world by miraculously
splitting up the surface of the earth.

(*sa/roṣaṃ JANAKAṃ prati*)

paurāṇībhīr an|eka|vikrama|kathā|
 gāthābhīr arthāpitās
 te vīrasya jayanti rākṣasa|pater
 doḥ|stambha|dambholayaḥ,
 yān utprekṣya viśoṣayan mada|mayaṃ
 maireyam Airāvaṇaḥ
 bhūṣā|sragbhīr abhūd amartya|madhupa|
 śreṇīṣu sādharmaṇaḥ.

teṣu satsu,

vṛthā sajjana|saṃbandha|sat|kāreṇ' āsi vañcitaḥ
 Paulastya|hasta|vartinyā Sītayā tu bhaviṣyate.

3.215 (*s'/ākṣepaṃ nepathy'/ābhīmukham avalokya*)

samantād uttālaiḥ
 sura|sahacarī|cāmara|marut|
 taraṅgair unmīlad|
 bhuja|parigha|saurabhya|śucinā
 svayaṃ Paulastyena
 tri|bhuvana|bhujā cetasi kṛtām,
 are Rāma, tvaṃ mā
 Janaka|nṛpa|putrīm upayathā.

(*sa/vimarśam ātma/gatam*) aho, gambhīram idam upasthi-
 taṃ vastu. tan mantriṇaṃ Mālyavantam eva puras|kṛtya
 Laṅk" |ēśvarasya nivedayāmi.

iti niṣkrāntāḥ sarve.

ACT III: THE BREAKING OF SHIVA'S BOW

(angrily, to JÁNAKA)

The thunderbolt-like strong arms of the king of demons have been sung by bards in various tales about his heroic deeds—and they shall remain victorious! Seeing these arms, Indra's elephant witnessed its sweet ichor dry up.* Then, with only the flower decorations left on it, it became a common creature for the heavenly bees.*

Since Rávana's arms have this power,

It does not matter that you have been tricked out of the honorable alliance with a good person. You shall see that Sita will end up in Rávana's hands.

(looking toward the rear of the stage, with accusation)

3.215

The white fame* of Rávana's club-like arms are spread by the upward gusts of wind as the goddesses fan him everywhere with yak tails; this lord of the three worlds himself wants King Jánaka's daughter, so, Rama, you shall not marry her!

(reflecting, aside) This matter has become very serious. So first I shall talk to our minister, Mályavan, and then I must go and inform the King of Lanka.

All exit.

PRELUDE TO ACT IV
SANSKRIT-PRAKRIT PRELUDE

tataḥ praviśati MĀLYAVĀN.

MĀLYAVĀN: (*jṛmbhamāṇas cakṣuṣī parimṛjya*) aye, vibhāta|
prāy” āiva rajanī. tathā hi,

stok’|ōnnidra|Nidāgha|dīdhiti|mahas|
tandrālu|candr’|ātapās
tyāyante kakubho rathāṅga|gr̥hiṇī|
gārhasṭhya|garhā|bhidaḥ.
ady’ āpi sva|kulāya|śākhi|śirasi
sthitvā ruvanto muhus
tūṣṇīm pratyabhijānate bali|bhujah
bhītāḥ sva|yūthya|svarān.

api ca,

4.5 prācīm vāsaka|sajjikām upagate
bhānau diśām vallabhe,
paśy’ āitā rucayaḥ pataṅga|dr̥ṣadām
āgneya|nāḍim|dhamāḥ
lokasya kṣaṇadā|niraṅkuśa|rasau
saṁbhoga|nidr’|āgamau
koka|stoma|kumudvatī|vipinayor
nikṣepam ātanvate.

(*sarvato nirūpya*) hanta! samantād āmodamāna|paura|saṁ-
bhogamayī khalv iyaṁ Daśa|gr̥ivasya bhuj’|ārgala|pari-
pālītā rājadhānī.

itaḥ paurastyāyām
kakubhi vivṛṇoti krama|dalat|
tamisrā|marmāṇam
kīraṇa|kalikām Ambara|maṇiḥ.
ito niṣkrāmantī

MÁLYAVAN *enters*.

MÁLYAVAN: (*yawning and rubbing his eyes*) O, the night has almost turned into dawn:

While the moonbeams are exhausted by the heat of the sun, which is slowly waking up, the directions are becoming visible to put an end to the shelduck's cursing of domestic life.* And now the crows, staying in their nests on treetops, start crowing—but each time they get scared and keep silent again; thus do they recognize the voices of their own flock.

Furthermore,

When the sun, the beloved of all directions, comes to meet the East, who has been impatiently expecting him, then look, these rays, which kindle the fire in the veins of the sun-stones, transfer the joys and the sleep that people relished at night without disturbance onto the shelduck and the white night-lotuses.*

4.5

(*looking in all directions*) O, this capital protected by Ravana's strong arms is enjoyed by its happy citizens everywhere.

Here, in the eastern direction, the sun, jewel of the sky, unfolds its as yet tender rays, which slowly pierce the heart of the night. Here a maiden comes out to rub off the marks of the *mákara* design, originally drawn with musk on her own body but now imprinted on the chest of him who has just taught her pleasures.

nava|rati|guroḥ proñchati vadhūḥ
 sva|kastūrī|pattr'ān-
 kura|makarikā|mudritam uraḥ.
 api ca,

ayaṃ mṛdu mṛṇālīnī
 vana|vilāsa|vaihāsikas
 tviṣāṃ vitapate patiḥ;
 sa|padi dṛśyamānā nijāḥ
 stanau pulakayanti ca
 utpala|dṛśāṃ priy'ōraḥ|sthale
 viparyayita|vṛttayo
 ghuṣṭṇa|pañka|pattr'āṅkurāḥ.

4.10 itaś ca,

priya|vasater apayāntyo,
 mithaḥ karambita|kar'āmbu|janmānaḥ,
 karaja|vraṇa|virala|stana|
 pulakam amūḥ kim api vivadante.

(*anyataś ca dṛṣṭvā*) ito ramyataram vartate:

prabhāte pṛcchantīr
 anu|rahasa|vṛttam sahacarīr,
 nav'ōḍhā na vrīḍā|
 mukulita|mukh"īyaṃ sukhayati.
 likhantīnām pattr'ān-
 kuram a|nīśam asyās tu kucayoś—
 camat|kāro!—gūḍham
 karaja|padam āsām kathayati.

Moreover,

Here is the Sun, the lord of lights, shining forth gently, becoming the clown to amuse the day-lotuses. And now the lotus-eyed women can see the designs they had drawn on their bodies in diluted kunkuma as printed the other way around on the chests of their lovers, a sight that makes the hair on their breasts stand on end.

And here,

4.10

These women, coming back from the houses of their lovers, holding one another's lotus-like hands, are quarreling about something that has caused goosebumps on their breasts in between the nail marks. . . *

(looking elsewhere) And here is also something very delightful,

At dawn, when her friends ask her about the secret happenings of the night, the newlywed bride, closing her mouth out of bashfulness, does not delight them with her reply. But when they draw the designs on her breasts without interruption, then—look what happens!—it is the nail marks there that tell her hidden secret to them.

(*mubūrtam anudhyāya*) aho! yataḥ prabhṛti Vaidehī|varaṇā-
ya prahitena purodhasā kathyamānaṃ Kakutsṭha|kula|
kumārasya tādr̥ṣaṃ mānuṣyak'ātiśayam aśṛṇavam, tataḥ
prabhṛti kaṣṭāṃ daśāṃ anubhavāmi. tathā hi,

4.15 tat tādr̥ṣaṃ katham ud|eti manuṣya|loke
tejo 'dbhutaṃ? nirabhisam̐dhi na tāvad etat!
tāny eva c' āsya caritāni Daś'ānanasya;
dhik, cintayā rajanir akṣiṣu naḥ prabhāti.

api ca,

śrutvā duḥ|śravam adbhutaṃ ca Mithilā|
vṛttāntam, antaḥ|patac|
cint'āpahnavā|sāvahittha|vadanāṣ
tad|dig|vikīrṇa|smitaḥ,
helā|kr̥ṣṭa|sur'āvarodha|ramaṇī|
sīmanta|saṃtānaka|
srag|vās'ōjjvala|pāṇir apy avati mām
vatso na Laṅk'ēśvaraḥ.

(*vimṛśya, ākāśe.*)ahaha, dāruṇ'ēyam asmākaṃ cira|jīvitā.

prīte Vidhātari purā paribhūya martyān,
vavre 'nyato yad a|bhayaṃ sa bhavān ahaṃyuh.
tan marmaṇi spr̥ṣati mām ati|mātram adya;
hā vatsa, śāntam, atha vā Daśa|kaṃdharo 'si.

(*reflecting for a moment*) Alas, ever since the priest who had been sent to ask for Sita's hand related to me that story of the prince of the Kakútstha dynasty, a story that surpasses anything that one could imagine of a human being, I have been suffering very much:

How can one have a miraculous power like this 4.15
in the world of humans? It was surely not created
without any reason. . . And the reason must be Rá-
vana's misbehavior. It is this terrible anxiety which
keeps my eyes wide open all night.

Moreover,

Having heard the bad news about the miracles that
happened in the city of Mithila, he did not show
his feeling on his ten faces, concealing the anxiety
that fell upon his heart—he just smiled in that di-
rection. Although his hands have become fragrant
as he playfully pulled the hair of the maidens from
the celestial harem, who were wearing tiaras of
coral flowers, he still does not please me, my dear
King of Lanka.*

(*reflecting, then in the air*) Alas, this long life of mine is very
harsh.

Long ago, when he propitiated the Creator, then
despising humans, our haughty lord chose the
boon to be invincible to all except humans. Now—
alas my young lord!—it is this story which disturbs
my heart so much. But God forbid such thoughts,
you are ten-headed Ravana.

4.20 (*sa/vimarśam.*) aho Maithilasya nṛpater a|kārya|jñatā.

Viśvāmitra|vaśī|kr̥te hṛdi, vyaṃ
 mā bhūma sambandhinas;
 te dṛṣṭā na katham purāṇa|munayo
 mānyāḥ Pulasty'|ādayaḥ?
 jāmāt" āpi mah"|ēndra|mauli|valabhī|
 paryaṅka|ratn'|āṅkura|
 jyotsnā|puṣṭa|nakh'|ēndu|dīdhitiṛ ayam
 n' āpekṣito Rāvaṇaḥ.

(*puro 'valokya.*) katham Mithilā|vṛttāntam upalabdhum pra-
 hitā cirayati me vatsā Śūrpaṇakhā?

praviśya ŚŪRPAṆAKHĀ.

ŚŪRPAṆAKHĀ: (*sa/harṣam*) ॠ aṃho, somma|sundara|viāha|ne-
 vaccha|lacchī|vitthāria|kanti|ppa|bbhārāim Rahu|ula|
 kumārāṇam muha|puṇḍarīāim pekkhantī, juucchieṇa
 vi māmā| māṇusī|bhāveṇa, kaa|tthā mhi. aṃho, sā tārisī
 guṇāṇam paīi, jaṃ vivakkha|hattha|paḍiā vi suhāvei,

4.25 MĀLYAVĀN: (*dṛṣtvā sa/sneham.*) katham, vatsā Śūrpaṇakhā!
 vatse, ayam aham. ito bhavatī.

(*thoughtfully*) Well, the King of Míthila did not know his 4.20
duty.

His heart was under Vishva-mitra's control, so let us concede that he could not want us to be his relations. But how could he ignore the respected old sages, Pulástya and the others? And he whose crescent-shaped toenails became more radiant as they were illuminated by the light of the pointed jewels in Indra's crown, which formed a royal resting couch for him,* he was not even considered to be a future son-in-law.

(*looking ahead*) Now, why is my dear Shurpa-nakha, whom I have sent to obtain some news from Míthila, delaying coming?

SHURPA-NAKHA *enters*.

SHURPA-NAKHA: (*happily*) When I saw the lotus-like faces of the Raghu princes, with their foreheads becoming more radiant with the richness of their soft and beautiful costumes worn for the wedding, then, although I had to put up the appearance of a human female—something rather disgusting for me—I was fully satisfied. Such is the nature of good qualities: they delight everybody, even if they happen to belong to one's enemy.

MÁLYAVAN: (*seeing her, with affection*) This is my dear Shur- 4.25
pa-nakha! Here I am—come over here, my child.

ŚŪRPAṆAKHĀ: ʿkaham, ettha evva aṭṭālaa|sihara|vaṭṭi|paggi-
ve mādā|maho. amho, dū|siliṭṭhaā duṭṭha|kammāṇaṃ,
jaṃ dāṇiṃ paāara|kiliṇṇa|loaṇo paḍikkhaṇa|jimbhiā|pa-
sāria|muha|kuhara|diṭṭha|hiaa|ṭṭhia|kaṭṭhiṇa|kajja|bhāro
aṇṇo via ko vi dīsaī. aha vā sāmāṇassa vi garīmaṇso khu
manti|bhāvo, viseseṇa uṇa sāhasa|ras'|ekka|vvavasāa|ca-
ṇḍa|cariassa amha sāmiṇo Rāvaṇassa. jāṇāmi maṃ evva
paḍivālaanto ciṭṭhaī tti. jāva ṇaṃ uvasappāmi. (sa/viṣā-
dam upasṛtya) ʿayya, vandāmi!

MĀLYAVĀN: vatse, kalyāṇinī bhūyāḥ! ita āsyatām. api Bhara-
ta|Śatruḡnābhyaṃ sah' āiva Vaideham upasthito Da-
śarathah?

ŚŪRPAṆAKHĀ: (upaviśya.) ʿayya, Dasarahe āade kumārāṇaṃ
godāṇa|maṃgale a saṃvutte, mae pavitṭhaṃ Mihilā|
ṇaaram.

MĀLYAVĀN: (niḥśvasya.) ati|prakāśo 'yam artho, yathā nirvṛ-
tta|kara|grahaṇā Jānakī.

4.30 ŚŪRPAṆAKHĀ: ʿaha iṃ.

MĀLYAVĀN: (vimṛśya.) aho dur|ātmanah kṣatriya|brāhmaṇa-
sya Kuśika|vaṃśa|janmano dur|nāṭakam.

PRELUDE TO ACT IV

SHURPA·NAKHA: O, my grandfather* is up there, on the very top of a pointed tower. Alas, all his difficult duties have accumulated in an unfortunate way! His eyes are now exhausted because he is always awake, and, because he keeps opening his mouth when yawning every second, one can see the heavy burden he carries in his heart—he does not look like himself at all. Or, rather, one could say that it is a difficult task to be a minister even for an ordinary ruler, how much more so for our lord Rávana, whose only occupation is to do something reckless, terrifying everybody with what he does. I know my grandfather is waiting for me, so I shall approach him. (*approaching him*) Sir, I salute you.

MÁLYAVAN: My child, may you be prosperous. Pray be seated. Has Dasha-ratha gone to Míthila together with Bharata and Shatrúghna?

SHURPA·NAKHA: (*sits down*) Sir, it was when Dasha-ratha had already arrived and the ritual of tonsure* had been performed for the princes that I entered the city of Míthila.

MÁLYAVAN: (*sighing*) Then it is clear that Sita's marriage has been performed.

SHURPA·NAKHA: Of course.

4.30

MÁLYAVAN: (*reflecting*) This is the wicked arrangement of that ill-willed warrior-brahmin,* son of Kúshika, Vishva-mitra.

yajñ' |ôpaplava |śāntaye pariṇato
 rājā sutam yācitas;
 tam c' ānīya vinīya c' āyudha |vidhau
 te jaghnire rākṣasāḥ.
 traiyakṣam vidalayya kārmukam, atha
 svīkārya Sītām, ito
 no vidmaḥ kuhanā |viṭena baṭunā
 kiṃ tena kārīṣyate.

ŚŪRPAṆAKHĀ: 「ayya! evvaṃ ṇedaṃ. so tu mae bamhaṇo Va-
 siṭṭha |mah |esiṇo vi pura |phurando diṭṭho,」

MĀLYAVĀN: (*vihasya.*) vatse, tapobhir asya brāhmaṇ' |āde-
 śo 'pi sthānivad |bhāvena kṣatra |kāryam na jahāti. kiṃ
 ca, svabhāva |madhuro 'pi Kākutstha |baṭur autpattikena
 brāhmeṇa brāhmaṇyena ca janmanā tri |jātakān muner
 adhiyann avarīṇa |śīlaḥ pariṇamṣyate.

4.35 a |vinaya |bhuvām a |jñānānām
 śamāya bhavann api
 prakṛti |kuṭilād vidy' |ābhyāsaḥ
 khalatva |vivṛddhaye.
 phaṇi |bhaya |bhṛtām ast' ūccheda |
 kṣamas tamasām asau
 viṣa |dhara |phaṇā |ratn' |āloko
 bhayaṃ tu bhṛṣāyate.

The old king was asked to give his son to him, in order to eliminate the impeters of his sacrifice; having taken the son, Vishva-mitra taught the science of arms to him and thus many a demon got killed. Then he made that child break the bow of the three-eyed Shiva and marry Sita. So now we do not know what that chap, that hypocritical rogue, will make him do.

SHURPA·NAKHA: Sir, it is indeed so. I have seen that brahmin, Vishva-mitra, myself, when he rose up even against the great sage, Vasishtha.

MÁLYAVAN: (*smiling*) My child, although he has become the equivalent of a brahmin through asceticism, he cannot give up acting like a warrior, because he still retains his original nature. Moreover, in addition to his natural birth and second birth as an initiate into Vedic studies, he had a third one when he got transformed into a brahmin: a thrice-born indeed.* Now, although this young Rama is sweet by nature, he did his studies with this thrice-born, and thus he is likely to have become corrupted.

Although the aim of learning is to destroy ignorance—ignorance being also at the root of bad conduct—if the teaching comes from someone whose nature is crooked it shall only increase wickedness. Although the light of a jewel may be able to destroy darkness together with the fear of snakes one experiences in the dark, it increases fear if it comes from the hood of a cobra.

4.35

bhavatu. kim atikrānt' |ôpavarṇanena? katham idānīm sva-
yaṃ grahītum uttiṣṭhamāno rākṣasa | patiḥ pratikartavyaḥ
syāt?

ŚŪRPAṆAKHĀ: 'ayya, ṇa khu bala | moḍim pariharia ko vi
aṇṇo uvāo takkīadi.

MĀLYAVĀN: vatse, mā m" āivam. mahān doṣo hi tādṛśena
dharma | vijayinā vīra | prakāṇḍena parigṛhītāyā Vaideh-
yāḥ prasahy' āpahāraḥ. paśya,

doh | stambha | dvaya | darpa | ḍambaram iti
spaṣṭaṃ na vispandate
Vaidehī | kara | bandha | sūcanam iti
prastauti na vrīḍayā.
ity ālocya kṛta | smitair munibhir ā-
diṣṭena yena kṣaṇād
āttaṃ vanditam āñcitaṃ ca sahasā
bhagnaṃ ca tādṛg dhanuḥ.

4.40 katham asmadīyaṃ niśā | cara | nātham ātatāyinaṃ anujānī-
maḥ?

ŚŪRPAṆAKHĀ: (*niḥśvasya.*) 'jaha ṇirūviaṃ mādā | mahēṇa.
aho, kālassa māha | ppaṃ, jaṃ dāṇim ti | huaṇa | jaa | lac-
chī | līlā | vandī | āre mahā | rāe Rāvaṇe vi evvaṃ mantīai.

MĀLYAVĀN: kiṃ ca, vatse,

PRELUDE TO ACT IV

All right, enough of this description of the past. Now, how could we help the king of demons, who is intent upon taking Sita with him?

SHURPA·NAKHA: Sir, apart from using force against Rama, no other means can be devised.

MÁLYAVAN: My child, do not talk like this. It would be a great mistake to take away Sita by force, for she has been married to an outstanding hero, who won her with honest means. Look,

He did not make a move in an unambiguous way, because he thought it would have been taken as boasting and showing off his colossal arms. He did not want to start it, because he was embarrassed that it would be understood as a sign that he wanted to marry Sita. Seeing this, the smiling sages commanded him to act, and thus he immediately took up that bow, worshipped it, and strung it, breaking it suddenly.

So how could we approve of our demon Lord's kidnapping his wife? 4.40

SHURPA·NAKHA: (*with a sigh*) You are absolutely right, grandfather. How powerful time is, that now even our Maharaja Ravana, who easily imprisoned the Goddess of Good Fortune and Victory Over the Three Worlds, is spoken of in these terms.

MÁLYAVAN: And what is more, my child,

munir api gurur divy'âstrāṇām
 babhūva; div'âukasām
 Ajagava|dhanur|bhaṅge tāvān,
 aho, sa mah"ôtsavaḥ.
 Raghu|pati|guṇa|kritīm etām
 avehi jagat|trayīm;
 vipariṇamate daurjanyam tu
 prabhutva|padena naḥ.

ŚŪRPAṆAKHĀ: 'ko saṁdeho. tassim vivāha|mah"ûsave sav-
 vaṁ mae paccakkhī|kaam.

4.45 MĀLYAVĀN: tad evam eka|loṣṭa|vadhaḥ syāt. tathā hi, Mithi-
 lām praviśya balād ākr̥ṣyamāṇe kalatre katham titikṣate
 Raghu|rāja|putraḥ? taṁ c' ôttiṣṭhamānam paura|jāna|pa-
 dāḥ prakṛtayo 'py anūttiṣṭheran, kim punar, aṅga|saṁ-
 bandhino bāndhavāḥ. yath" ôktam: «āraṇyo 'gnir iva
 duḥ|saha|duḥkh'|âmarṣajam tejo vikramayati puruṣam,
 maṇḍalasya c' ânugrāhyo bhavat' îti.»

ŚŪRPAṆAKHĀ: (*dīrgham uṣṇam ca niḥśvasya*) 'ayya, kim dā-
 ṇim juttam?

MĀLYAVĀN: śṛṇu vatse, kārya|jñ" âsi. asti van'âukasām ma-
 ntrī Jāmbavān nāma. sa Mataṅg'âśrama|vāstavyām upa-
 sr̥tya Śramaṇām nāma siddha|śabarīm abhyarthitavān,
 yathā: «asya Vāline vairāgyeṇa kṣīṇā lubdh'|âpacāritāḥ
 prakṛtayaḥ Kiṣkindhāyām kumāram Sugrīvam abhiṣek-
 ṣyamāṇāḥ sāmavāyikam aikṣvākam Rāma|bhadram ape-
 kṣante.»

The sage Vishva-mitra himself taught him the divine weapons, and what a great feast the gods had when he broke Shiva's bow! So know this triple world to be won over by Rama with his qualities. And if we talk about our supremacy, it will be misinterpreted as wickedness.

SHURPA·NAKHA: This is the case, no doubt. I have witnessed all this myself at that great wedding feast.

MÁLYAVAN: And there would be a pure massacre of our 4.45
army.* In other words, if we go to Mithila and take his wife by force, then could this Raghu prince tolerate that? And if he rises against us, then all his subjects from cities and the countryside will follow him, and even more would his relations and allies! As it is said: "if a king is ill-treated then the heat of anger and unbearable pain will make him fight bravely and he will be unstoppable like a forest fire; then he will be also supported by the circle of his neighboring kingdoms."*

SHURPA·NAKHA: (*heaving a deep sigh*) Sir, what would be the best to do, then?

MÁLYAVAN: Listen, my child, you understand the state of affairs. Now, there is a minister of the jungle beasts, who is called Jāmbavan. He visited Shrāmana, a woman from a mountain tribe, who has perfected herself in the obtainment of supernatural powers and now lives in sage Matānga's hermitage, and he addressed the following request to her: "the subjects of the kingdom of Kishkindha are miserable because of the indifference of their king Vali, and they have become needy and humiliated. They

ŚŪRPAṆAKHĀ: 'kadhaṃ khattia|podo Vāli|ṇiggahe vi sahāo
samikkhāi? tado tado,

MĀLYAVĀN: tataś ca, « 'Ayodhyātaḥ Kaikeyā Bharata|vārt'|
āharaṇāya preṣitā Mantharā nāma vṛddha|dāsī kaṭhora-
tara|taraṇi|kīraṇa|tāpa|vajra|jvāl'|āvaliḍha|jīvitā Mithilā|
prāntare tiṣṭhat' īti' nidāgha|kīraṇ'|ānte|vāsī sa|tīrthyam
ṛṣiṃ Yājñavalkyam upasthāya, saṃpraty eva nimeṣa|mā-
trān nivṛtto Hanūmān kathayati. atas tvam apy asmad|
anurodhena Hanumad|avekṣita|sva|śarīrā para|pura|pra-
veśa|vidyayā Mantharā|śarīram adhitiṣṭhantī Mithilām
upetya pratyayitā saṃvidhānakam idaṃ Daśaratha|go|
care kariṣyasi. itthaṃ|bhāvinā guru|nideśa|caryā|prasa-
ṅgena paṅka|pāśāṇa|taru|viśama|kaṇṭaka|vyāla|bahulām
Daṇḍak'|āraṇyānīm anupraviṣṭaḥ sarvathā vaideśiko rāja|
putraḥ kārya|gauravān niyatam eṣa Vāli|vadha|pūrvakeṇa
pratīkāra|saṃdhinā Sugrīvam upagrṇṇīyād.» iti.

intend to consecrate Prince Sugríva as a king, and expect Rama of the Ikshváku dynasty to help them.”

SHURPA-NAKHA: How could that warrior child be expected to help to defeat Vali? And then?

MÁLYAVAN: Then Jámbavan continued with the following words addressed to Shrámāna: “Hánuman, who has just returned from Míthila in a second, after paying homage to the sage Yajnaválkya—since they had the same preceptor: the fiery-rayed Sun—says the following: ‘from Ayódhya, Kaikéyi sent an old servant maid called Mánthara to learn the tidings of Bharata, but her life was taken by the piercing and flaming hot rays of the harsh sun, and she is now in an abandoned road leading to Míthila.’ Therefore, following my instructions, and since you know how to enter someone else’s body, you should take up residence in Mánthara’s corpse, while Hánuman will look after your own body. Then go to Míthila, and when you have obtained everybody’s trust there, convey our version of the story to Dasha-ratha. After this, Prince Rama will be obliged to act according to his elder’s instructions as they were given to him, and will go to the Dándaka jungle, impassable with its marshes, rocks and trees, infested with hostile beings and beasts of prey. He will be a stranger there, and, because the task he has to perform will be important, he shall surely kill Vali to enter into an alliance of mutual help with Sugríva.”

4.50 ŚŪRPAṆAKHĀ: (*sa/kautukam.*) ॥ ayya, kiṃ uṇa taṃ saṃvihā-
ṇaṃ? ॥

MĀLYAVĀN: (*karṇe*) evaṃ iva. (*iti kathayati.*)

ŚŪRPAṆAKHĀ: (*hasantī*) ॥ aho, buḍḍha|ricchassa kuḍilaā kaj-
ja|kusalaā a! ॥

MĀLYAVĀN: tataś ca, «s” āpi śabara|yoginī Sugrīva|guṇ’|
ânurāgeṇa sarvaṃ tath” êty urasī|kṛtya, tad” âiva Vi-
deh’|âbhimukhī prasthit” êti» me Jana|sthāna|nivāsibhir
niśā|carair āgatya niveditam. tad amunā ca Jāmbavat|
prayogeṇa phalavatā Virādha|prabhṛtibhir adhiṣṭhiteṣu
Vindhya|giri|gahvareṣu viharataḥ su|karaṃ kalatr’|âpa-
haraṇam. asmadyās tu māyāḥ sur’|âsura|prathama|lekhā|
yodhasya Vibudha|pati|vitīrṇa|māyā|parihāra|mahā|ma-
ntra|dhāriṇo Daśarathasya samīpe na prabhavanti.

ŚŪRPAṆAKHĀ: (*sa/vicikitsam.*) ॥ ayya! uvaṇadassa evvaṃ karīa-
di? ॥

4.55 MĀLYAVĀN: (*vihasya*) sādhu, vatse. vṛddha|saṃvādinī te dr-
ṣṭiḥ. yad āhur: «yo hy upanatasya putra|dārān abhiman-
yate, tasy’ ôdvignaṃ maṇḍalam a|bhāvāy’ ôttiṣṭhate.»iti.
kim punar, asmāsu n’ âiṣa nisarga|tejasvī saṃśraya|vṛttim
ātiṣṭhate.

PRELUDE TO ACT IV

SHURPA·NAKHA: (*with curiosity*) Sir, but what is Jāmbavan's 4.50
"version of the story"?

MÁLYAVAN: (*into her ears*) Like this. . . (*Thus he tells her.*)

SHURPA·NAKHA: (*laughing*) Look, how cunning and re-
sourceful that old bear is!

MÁLYAVAN: And demons living in Jana·sthana in the Dán-
daka jungle have come and informed me that the woman
from the tribe of mountaineers who had turned into an
ascetic was so moved by Sugriva's qualities that she agreed
to everything and left for Mithila immediately. Then,
following Jāmbavan's promising scheme, it will be easy to
take away Rama's wife, while her husband is wandering
about in the thick forests of the Vindhya mountain,
inhabited by Virádha and other demons. Yet our tricks
cannot deceive Dasha-ratha, for after he had fought in
the first line in the battle of gods against demons, Lord
Indra gave him a powerful *mantra* to use against any
witchcraft.

SHURPA·NAKHA: (*with interest*) Sir, so is this what we would
do once Rama comes to our forest and depends on our
grace?

MÁLYAVAN: (*smiling*) Well observed, my child. Your insight 4.55
is that of an elderly person. For it is also said: "he who
covets the wives and children of a king who has become
dependent will provoke the aggrieved country he has
conquered to revolt with the intention to destroy him."*
But this Rama, who is powerful by nature, will never
really depend on us for shelter.

ŚŪRPAṆAKHĀ: 'aṇṇaṃ bhaṇāmi. avi evvaṃ karissaī Rāma|
bhaddo?

MĀLYAVĀN: kaḥ saṃśayaḥ? lok'ōttaraṃ kim api rūpaṃ un-
mīlayanto jagati rājy'ōpabhogebhyo jugupsante mah"|
ānubhāvāḥ.

ŚŪRPAṆAKHĀ: 'kiṃ ca, aṇṇaṃ vi aṇ|atth'|antaraṃ tattha
havissadi tti takkemi.

MĀLYAVĀN: (*sa/harṣam.*) kīḍṛṣaṃ tat?

4.60 ŚŪRPAṆAKHĀ: 'mae Jaṇaa|ṇaarādo ṇikkantāe suaṃ, jaha
khuḍḍia|Sirikaṇṭha|sar'|āsaṇassa Dāsarahiṇo macchare-
ṇa saala|khattia|ka'|ando Parasurāmo parāao tti.

MĀLYAVĀN: sarvaṃ upapadyate.

bhuj'|ārgalita|Narmadā|
makara|cakra|daṃṣṭr'|āṅkura|
vraṇa|prakara|karkaśaṃ
kim api bibhrad ugraṃ vapuḥ
sa, yena paraśau huto
nṛpatir Arjunaḥ kautukād,
asau katham upekṣate
guru|dhanur|vyalīkaṃ munih?

param anen' āpi sakala|mūrdh'|ābhiṣikta|kaṇṭha|rudhir'|āva-
seka|paṅkila|kuṭhāreṇa dur|abhibhavo Dāsarathiḥ.

PRELUDE TO ACT IV

SHURPA·NAKHA: I'll tell you something else. Will Rama do as foreseen?

MÁLYAVAN: No doubt. Great souls appear to have an extraordinary nature that is beyond our world; they are disgusted by mundane royal pleasures.

SHURPA·NAKHA: What's more, I think there may be another thing, not altogether useless for our cause, that will happen.

MÁLYAVAN: (*with delight*) What, exactly?

SHURPA·NAKHA: When I left the city of King Jánaka, I heard 4.60
that Párasu·rama, the exterminator of all kshatriyas, became jealous of Rama, who had broken Shiva's bow; and Párasu·rama has returned to the city.

MÁLYAVAN: Everything fits!

With his battle-axe, just because he felt like it, he made a fire sacrifice from King Áryuna Kartavírya, whose terrifyingly strong body had been roughened with wounds afflicted by the sharp fangs of *mákaras* in the Nármada River, whose flow he had stopped with his arms.* Now, how could this sage ignore the shameful act that happened to his preceptor's bow?*

But even Párasu·rama, who has a battle-axe stained with the blood sprinkled on it from the throats of all the warriors whose heads had once been consecrated as kings, will not be able to conquer Rama easily.

ŚŪRPAṆAKHĀ: (*s'âsūyam.*) ८duddha|muhe vi edassiṃ khat-
tia|baḍue evvaṃ saṃbhāvedī mādā|maho!

4.65 MĀLYAVĀN: vatse, n' âitāvaj jānāsi.

sarva|rājaka|dur|dharṣaṃ sarva|deva|mayam dhanuḥ
bhañjatā Rāma|bhadreṇa vijigye bhuvana|trayam.

idānīm tu,

rājanya|rudhir'|âmbhodhi|kṛta|tri|ṣavaṇo muniḥ,
prāptaḥ Paraśurāmo 'yaṃ na vidmaḥ kiṃ kariṣyati.

tad ehi. rāja|kulam eva gacchāvaḥ.

4.70 *iti niṣkrāntau.*

iti miśra|viṣkambhakaḥ

PRELUDE TO ACT IV

SHURPA·NAKHA: (*with indignation*) Although this warrior child has still milk smeared on his face, my grandfather thinks rather highly of him!

MÁLYAVAN: My child, you have not understood this. 4.65

By breaking the bow made of all the gods, a bow that all the kings tried to string in vain, Rama has won the three worlds for himself.

And now,

He whose three daily rituals are performed with the sea of blood flowing from the bodies of warriors, the sage Párashu·rama, has arrived here—and we do not know what he shall do.

So come, let us go to the royal palace.

Both exit.

4.70

End of the prelude in Sanskrit and Prakrit.

ACT IV
DASHA·RATHA IS TRICKED

NEPATHYE: bho, bho! Janak' |âgni|hotra|paricārakāḥ, pād-
yaṃ pādyam. arghyam arghyam.

ā janma brahma|cārī,
pr̥thula|bhuja|śilā|stambha|vibhrājamāna|
jyā|ghāta|śreṇi|saṃjñ' |ân-
tarita|vasumatī|cakra|jaitra|praśastiḥ,
vakṣaḥ|pīṭhe ghan' |âstra|
vraṇa|kiṇa|kaṭhine saṃkṣṇuvānaḥ pr̥satkân,
prāpto rājanya|goṣṭhī|
vana|gaja|mṛgayā|kautukī Jāmadaḡnyaḥ.

api ca,

4.75 eṣa straiṇa|kapola|kuṅkuma|lipi|
stey' |âtibhīrau bhujē
bibhrāṇaś catur|anta|rāja|vijayi
jyā|nāda|raudraṃ dhanuḥ,
tūṇāv eva punastarāṃ draḡhayati
svād antarasmāt paṭād
ākṛṣṭaiḥ kuśa|cīra|tantubhir abhi-
kruddho munir Bhārgavaḥ.

*tataḥ praviśati śara / cāpa / hastaḥ kruddh' / ôddhato JĀMAD-
AGNYAḤ.*

JĀMADAGNYAḤ: (*sa/khedam.*) yathā|mṛṣṭa|bhojinā Kṛtāntena
pratyavasitās tādṛśāḥ sām̐yugīnāḥ. vartamāne tu,

BEHIND THE SCENES: Hey, attendants of Jánaka's fire sacrifice, get water to wash his feet, bring the offerings.

Since his birth, he has been practicing chastity. Instead of stone-engraved panegyrics lauding him as the conqueror of the world on columns, marks carved by the string of his bow sing his praise, marks that adorn his thick, colossal arms.* His chest* is so rough with the scarred wounds caused by harsh weapons that he can sharpen his arrows on it. Here he comes, Párasu-rama, son of Jamadagni, eager to hunt down warriors as if they were wild elephants.

Moreover,

In his hands, which would be much too afraid to efface* the saffron dye on the cheeks of women, he carries a bow, terrifying with its resounding string, a bow that has conquered all the kings of the world. Now he is again fixing his two quivers with threads of his *kusha* grass rags, drawn out of his upper garment—he looks enraged, this sage of the Bhṛigu clan. 4-75

PÁRASHU-RAMA, *proud and enraged, enters with a bow and arrows in his hands.*

PÁRASHU-RAMA: (*with fatigue*) The warriors seem to have been consumed by the God of Death, who eats whatever is savory for him. And now,

śastrā|śastri|kath” āiva kā? nava|bhavad|
 gīrvāṇa|pāṇim|dhamāḥ
 panthāno divi saṃkucanti; Vasudhā
 vandhyā, na sūte bhaṭān;
 Lakṣmīr apy aravinda|saudha|valabhī|
 nirvyūha|paryāṅkikā|
 viśrāntair alibhir na kuñjara|ghaṭā|
 gaṇḍ’|ôdgatair modate.

(sa/vimarś’/āścaryam)

- 4.80 Śaṃbhau yad guṇa|vallarīm upanayaty
 ākr̥ṣya karṇ’|ântikam,
 bhraśyanti tri|pur’|âvarodha|su|dṛśām
 karṇ’|ôtpala|śreṇayah,
 svam c’ âsphālayati prakoṣṭhakam imām
 unmucya, tāsām, aho,
 bhidyante valayāni; Dāśarathinā
 tad bhagnam aiśam dhanuḥ.

sa/roṣa/vikaṭam parikrāmāyan

bho, bho Videhāḥ! kva Rāmo Dāśarathiḥ?
 yasmin Arjuna|doḥ|sahasra|nalaka|
 prodgacchad|asra|cchaṭā|
 jihvāle juhavām|babhūvima ruṣā
 rājanya|sattām api,
 adya prāk|kavala|grahasya vighasī|
 bhūteṣv api kṣatriya|
 kṣudreṣu kṣudhitaś cireṇa paraśus;
 ten’ âyam anviṣyate.

Can we hear any stories of warfare at all? The paths that lead to heaven are getting congested with recent candidates to the divine ranks, who hustle and jostle. The earth has become barren and no longer gives birth to soldiers. Even the Goddess of Fortune cannot enjoy the presence of bees that come from the temples of battle elephants in rut, only of bees that rest on lotuses as on ivory couches in the bedroom of a palace.*

(reflecting, with astonishment)

When Shiva prepared to use his bow and drew its creeper-like string up to his ears, the lotuses that deck the ears of beauties in the harem of the Three Demon Cities dropped down. When he released the string and made it twang against his forearm, then—look!—the bangles of these demonesses got shattered.* And Rama broke this very bow of the Lord.

4.80

With anger and pride, he walks around the stage.

Hey, inhabitants of Vidéha, where is Rama, son of Dasha-ratha?

In my wrath, I once offered the whole race of warriors as sacrifice into its flames formed by the streams of blood coming from Árjuna Kartavírya's one thousand broken* arms. This battle-axe of mine, which, after a long fast, has become hungry even for warrior-morsels left over from its previous feast, is now looking for Rama.

tataḥ praviśati sa/dhairya/saṃbhramo DĀŚARATHIḤ.

4.85 DĀŚARATHIḤ:

sākaṃ Śakti|dhareṇa tatra|bhavato
devād Bhavānī|pater
yaḥ samyañcam avāpa cāpa|nigamaṃ
samyāñci sāmāni ca,
śūrāṇāṃ ca tapasvināṃ ca paramāṃ
kāṣṭhām adhiṣṭhāsnuhis
tejobhir bhagavān asau Bhṛgu|patir
diṣṭy” ādya darśiṣyate.

JĀMADAGNYAḤ: (*sa/khed’ôpā lambham, ātmānaṃ prati*)

«bhasm’|āṅkur’ ēti» khuralī|kalahe Kumāram
apy ākṣipan paruṣa|roṣa|ras’|āndha|cetāḥ,
drṣṭo ’smi yaḥ kṛta|mitho|hasitaṃ Śivābhyām,
tac|cāpa|bhaṅgam api, hā, masṛṇaḥ śṛṇomi.

(*vimṛśya ca*) aho, mām araṇya|vāsinam upaśrutya dur|ātma-
nā Raghu|kula|kuṭumbakena dūram ucchvasitam. (*kiṃ
cid uccaiḥ*)

4.90 re Kākutsthāḥ! kathaṃ vaḥ śruti|viśayam ayaṃ
n’ āgamad Bhārgavīyo
duḥ|sāmant’|āpacāra|pracita|pitṛ|vadh’|ā-
marṣa|nistāra|bandhuḥ,
vārān āsanna|viṃśān viśasita|viśama|
kṣatra|jāti|prarohaḥ
krodhād utkṛta|garbh’|āmiṣa|rudhira|vasā|

RAMA, *courageous and excited, enters.*

RAMA:

4.85

In the company of spear-holding Skanda, he learned the real art of archery as well as all the Samavedic verses from Bhaváni's husband, Lord Shiva himself. He whose power has reached the highest degree that heroes or ascetics can hope to attain, the venerable chief of the Bhrigu clan, Párasu-rama, shall show himself today—how lucky I am!

PÁRASHU·RAMA: (*troubled and reproachful, aside*)

My mind being blinded by the harsh feeling of wrath, I insulted even Skanda when quarreling about archery, calling him the son of a false ascetic.* Then, seeing this, Shiva and his wife laughed at me. And now that I hear that my master's bow has been broken, should I stay calm?

(*reflecting*) Since the son of the Raghu dynasty, that ill-willed Rama, thinks I am a forest-dwelling ascetic, he has gone much too far. . . (*somewhat aloud*)

Hey, sons of the Kákutsthas dynasty, have you not heard about Párasu-rama's friend, who helped him to avenge his father's murder, committed due to an offense of a wicked warrior? That friend killed the vile descendants of warriors twenty-one times, and then, enraged, sliced up even the warrior fetuses in their mothers' wombs—thus has he

4.90

visra|gandhiḥ kuṭhārah?

RĀMAH: (*dr̥ṣṭvā, sa/harṣa/bahu/mānam*)

jetāraṃ Daśa|kandharasya rabhasād
 doḥ|śreṇi|niḥśreṇikā|
 tuly'|ārūḍha|samasta|loka|vijaya|
 Śrī|pūryamāṇ'|ōrasam
 yaḥ saṃkhye nijaghāna Hehaya|patim,
 śatror mukhaṃ dr̥ṣṭavān
 yaḥ pr̥ṣṭhaṃ dadato 'pi Ṣaṇmukha|jaye,
 so 'yaṃ kṛtī Bhārgavaḥ.

(*kṣaṇaṃ ca nirvarṇya, sa/smitam*) aho, saṃkīryamāṇ'|ān|eka|
 ras'|ānubhāva|gambhīra|madhuro 'yam asy' ābhogaḥ.

jaṭaṃ dhatte mūrdhā,
 paraśu|dhanuṣī bāhu|śikharam,
 prakoṣṭho raudr'|ākṣaṃ
 valayam, iṣu|daṇḍān api karaḥ,
 prarūḍha|prauḍh'|āstra|
 vraṇa|vikaṭa|raudr'|ādbhutam idaṃ
 praśāntām aiṇeyīm
 tvacam api ca vakṣaḥ kalayati.

4.95 (*ity upasarpati.*)

JĀMADAGNYAH: (*vilokya*) katham, asau śrūyamāṇa|guṇ'|
 ānurūpa|kalpit'|ākāra|saṃvādī Dāśarathiḥ. sādhu, re,
 rājanya|pota, sādhu!

become stinking with their flesh, blood and marrow. This friend of Párasu·rama is his battle-axe.

RAMA: (*seeing him, with delight and respect*)

Out of wrath, he has killed him on whose thousand arms the Goddess of Victory Over the Whole World used to climb up happily as if on a thousand ladders, all at once, to reach his heart; yes, he has killed the conqueror of ten-headed Rávana, the ruler of the Háihayas, Árjuna Kartavírya, in a battle. And he saw the face of the fleeing enemy when he won a fight against the six-headed Skanda*—here he comes, powerful Párasu·rama.

(*looking at him for a moment, then with a smile*) His appearance is powerful but pleasant, as it makes one experience a combination of various impressions.

His head has matted locks of hair, he carries a battle-axe and a bow on his shoulder, a rosary of *rudráksha* beads on his forearm and arrows stuck in his hand instead of a cane. His chest is frightening, terrible and extraordinary, with the wounds inflicted upon it by powerful weapons—yet he wears an antelope skin over it, suggesting peaceful asceticism.

(*approaching him*)

4.95

PÁRASHU·RAMA: (*looking at him*) What? This is Rama coming, whose appearance seems to suit his qualities that I have heard about. All right, young warrior, well done.

sa|vidham upasaran sa|mūla|kāṣaṃ
 kaṣita|nrp'ānvayam adya mām dhinoṣi,
 harim iva kari|kumbha|kūṭa|koṭi|
 prakāṭa|kaṭhōra|nakh'āṅkuraṃ kuraṅgaḥ.

RĀMAḤ: (*sa/smitam*) bhagavan Bhārgava! guru|garbha|rūpa-
 yor etāvad ev' āntaram. kiṃ ca,

ādeṣṭā bhagavān Bhṛgur jananayor
 autpattika|brāhmayor;
 devo Dhūrjāṭir astra|karmaṇi gurur;
 vīryaṃ tu dūre girām.
 sapta|dvīpavatīm dadad bhuvam abhi-
 praiṣi dvi|jān Kaśyapa|
 prāyān, a|pratim'ānubhāva, bhavate
 kasmai cid asmai namaḥ.

4.100 JĀMADAGNYAḤ: are, kṣatriya|ḍimbha! tav' ānena sattva|sau-
 janya|pauruṣ'ōtkarṣeṇa kim apy antar|āpyāyito 'smi. kiṃ
 tu,

nārācaiḥ Kṛtavīrya|nandana|vadhū|
 bāṣpa|priyaṃ|bhāvukair
 utpādya kṣataj'ōdam arṇavam atha
 nyuptaṃ pitṛbhyaḥ payaḥ.
 sampraty asya samasta|bāhujā|bhujāḥ
 krodhasya nirvāsyataḥ
 kṣundāno dhanur aindu|śekharam, aho,
 jāto bhavān indhanam.

It delights me to see you approach me today, after
I exterminated all the kings and their dynasties;
just as an approaching deer delights a lion whose
sharp and pointed claws are known by thousands
of highly situated elephant temples.

RAMA: (*smiling*) Venerable Párasu·rama of the Bhrigu clan,
elders and youngsters are indeed divided by the differ-
ence you have mentioned.*

Your natural and brahmanic births have both been
ensured by the venerable Bhrigu;* and Shiva, the
god with matted locks, taught you the use of wea-
pons—words cannot describe your heroic quali-
ties. You treated all brahmins like Káshyapa* when
you gave them the world with its seven continents.
You whose power is incomparable, here I am to
salute you, who are beyond praise.

PÁRASHU·RAMA: Hey, warrior child, I am quite moved by 4.100
your excessive goodness, truthfulness and manliness.*
Yet,

My arrows, inviting tears in the eyes of Árjuna Kar-
tavírya's wives, created a sea of blood, which then
served as a water offering for my ancestors. Now
my wrath, whose fire consumed all the warriors
and was about to be extinguished, is being kin-
dled again by you, who, alas!, have broken moon-
bearing Shiva's bow.

RĀMAḤ: (*smitvā*) bhagavan,

bāla|svabhāva|sulabhena kutūhalena
 kṛṣṭaṃ dhanur bhagavato Vṛṣabha|dhvajasya.
 tatṛ' ānuṣaṅgikam a|maṅgalam īdṛṣaṃ tu
 saṃvṛttam; atra na mayā gaṇitas tvam āsīḥ.

JĀGADAGNYAḤ: (*sa/roṣam.*) āḥ, kṣatriya|ḍimbha! katham Pra-
 matha|nātha|pratham' |ânte|vāsinam Paraśurāmam api
 bhavān n' ājīgaṇat?

4.105 Mahā|seno yasya,
 pramada, Yama|daṃṣṭrā|sahacaraiḥ
 śarair mukto jīvan
 dvir iva śara|janmā samabhavat,
 imāṃ ca kṣatrāṇām
 bhuja|vana|mahā|durga|viṣamām
 ayaṃ vīro vārān
 ajayad upaviṃśān Vasumatīm.

RĀMAḤ: śāntaṃ, śāntam. prasīda bhagavan. a|vimṛśya|kāri-
 tayā na gaṇito 'si, na punar avalepāt.

striṣu pravīra|jananī jananī tav' âiva,
 devī svayaṃ bhagavatī Girij' âpi yasyai
 tvad|dor|vaśī|kṛta|Viśākha|mukh'|âvaloka|
 vrīḍā|vidīrṇa|hṛdayā spṛhayām|babhūva.

RAMA: (*smiling*) Sir,

I tried to string the honorable Shiva's bow, just out of curiosity, which is a common and natural thing in children. Then, as a result, that inauspicious event happened*—but I did not think about your reaction at the moment.

PÁRASHU·RAMA: (*angrily*) How could you disregard Párasu-shu-rama, the foremost disciple of the Lord of Goblins, you foolish kshatriya?

O careless child, Skanda was spared by Párasu-ra-4.105
ma's arrows, which resembled the fangs of the God of Death, and thus he obtained a second shara-birth while still alive.* It is me, heroic Párasu-rama, who conquered the earth twenty-one times, although it was inaccessible and very hard to penetrate, being covered, as it was, with a jungle of warriors' arms.

RAMA: Do not get agitated, please; do not be so angry. It is out of forgetfulness that I did not think of you, and not out of vanity.

Your mother was the only woman to give birth to an excellent hero. Even Párvati herself envied her, while the goddess's heart was torn apart with shame to see her Skanda's face after he was defeated by your strong arms.*

JĀMADAGNYAḤ: (*vihasya*)

anubhava|punar|uktāṃ muñca naḥ stotra|caryām!
 upanamaya tad etat Kauśik'ôpajñam astram!
 kṣipati na khalu kālāṃ vīra|goṣṭhī|vinoda|
 priya|paraśur ayaṃ me bāhur udyacchamānaḥ.

4.110 RĀMAḤ: (*sva/gatam*) aye, bhagavantam Viśvāmitram api spr-
 śati. bhavatv evaṃ tāvat! (*sa/dhairya/smitam prakāśam*)

bhū|mātram kiyad etad arṇava|mayam
 tat sādhitam hāryate
 yad vīreṇa bhavā|dr̥ṣena vadati
 triḥ|sapta|kṛtvo jayam.
 ḍimbho 'yaṃ, nava|bāhur, īdr̥śam idaṃ
 ghoram ca vīra|vratam;
 tat krodhād virama! prasīda bhagavan!
 jāty" āiva pūjyo 'si naḥ.

JĀMADAGNYAḤ: (*sa/krodham svagatam*) aho, dur|ātmano
 rājanya|potasya mahā|vīra|prahatāyāḥ paddhater a|skha-
 litam ukti|pratyukti|vaidagdhyam. (*prakāśam*) āḥ, pāpa,
 jāty" āiva kevalam aham pūjanīyaḥ Paraśurāmaḥ? ka-
 tham ady' āpi nirāyudho 'si?

vinaya|niculitair bhavad|vacobhiḥ
 kim api navaṃ vivṛṇadbhir aṅkam antaḥ,
 ayam ajani karaḥ Kṛtānta|damṣṭrā|
 krakaca|kaṭhora|kuṭhāra|dur|nirīkṣyaḥ.

PÁRASHU·RAMA: (*smiling*)

Stop praising me politely—you are only repeating what is well known. Now take up that weapon of yours that Vishva-mitra invented. My arm cannot wait as it raises its battle-axe, which is so fond of entertaining the assembly of heroes.*

RAMA: (*aside*) Ah, he drags even Vishva-mitra into this story. 4.110
Let it be, then. (*aloud, smiling bravely*)

Even this earth with its oceans is nothing to you. As a hero, you conquered it and then let it go to others, so that it now sings about your twenty-one victories. Here I am, a child, with weak arms—and the heroic duty to perform is very frightening. So suppress your anger and be appeased, my lord. I honor you for your very birth.*

PÁRASHU·RAMA: (*angrily, aside*) This ill-willed kshatriya child is perfect in debate; his words follow the tracks beaten by great heroes without fail. (*aloud*) Ah, shame on you, you honor Párasu-rama only because of his brahmanic birth?! How come you are still unarmed?

Hearing your speech, which tries to conceal yet another wickedness in your heart with politeness but at the same time cannot help revealing it, my hand is becoming terrifying to behold, as it carries this cruel battle-axe, sharp as the saw-like fangs of the God of Death.

(uccaiḥ) aho, nu khalu bhoḥ!

4.115 trailokya|trāṇa|śaunḍaḥ
 Sarasī|ja|vasater yaḥ prasūto bhujābhyām,
 sa kṣatram nāma varṇaḥ
 kuliśa|kaṭhinayor yasya doṣṇor vilīnaḥ
 jvālā|jihvāla|kāl'ā-
 nala|kavala|bhaya|bhrānta|dev'āsurāṇi
 vyātanvāno jaganti
 jvalati munir ayam Pārvatī|dharma|putraḥ.

NEPATHYE: bhagavan Bhārgava, Bhārgava,

a|pravṛtti|viṣayam vitanvataḥ
 kṣatra|śabdāṃ iyam eva medinī
 dakṣiṇā tava babhūva yajvano.
 muñca samprati tu śuṣkam āyudham!

JĀMADAGNYAḤ: aye, praśānta|gambhīra|svaraḥ ka eṣaḥ? Ja-
 nakena bhavitavyam. (tad/abhimukham avalokya) rāja'|
 rṣe Sīradhvaja, bhagavataḥ Sūrya|śiṣyāt purāṇa|vājasane-
 yino Yājñavalkyād adhīta|brahma|siddhānto grhīta|vākya
 ev' āsi. kiṃ tu, n' āyam avasaraḥ śiṣṭ'ānurodhasya.

(*loudly*) Hey, you,

That caste called the warrior caste, created from the arms of the lotus-born Brahma* and so proud of their task to protect the three worlds, was annihilated by the hard, thunderbolt-like arms of the sage who, burning with his rage now, makes the gods and the demons of this world flee, for they are scared of being devoured by the tongue-like flames of the apocalyptic fire of his wrath. Here I am, this sage, adopted son of the goddess Párvati.

4.115

BEHIND THE SCENES: Venerable Párashu-rama,

You have made the word “warrior” useless,* and you have received the due donation for your sacrifice of warriors: the earth itself. So now put down your weapon, which is no longer of use to you.

PÁRASHU·RAMA: Who is it, with such a deep and calm voice?

It must be Jánaka. (*looking in his direction*) Royal sage, Jánaka, you have studied the doctrine of the Vedas from the old Yajnaválkyā, who founded the White Yajur-veda and himself was a disciple of the sun god himself. Therefore, your word is always respected. However, this is not an occasion when one acts according to the advice of the learned.

avanim adhika|viṃśān abhyavaskandya vārān,
 avabhṛtha|bhṛtakebhyaḥ sampradāya dvi|jebhyaḥ,
 viramati ramaṇīyād dvandva|yuddhāt kathaṃ me
 nikhila|nrpati|hatyā|drṣṭa|sāraḥ kuṭhāraḥ?

4.120 *punar* NEPATHYE

Bhrgu|tilaka! namas te! muñca vaimatyam etat!
 kuru karuṇam idānīm mānasaṃ, māna|śauṇḍa!
 vahati bata kim astram putra|bhāṇḍe 'pi Rāme
 tri|jagad|a|bhaya|dāna|sthūla|lakṣo bhujas te?

JĀMADAGNYAḤ: (RĀMAṃ *prati*) aye, dhīra|karkaśa|svaraḥ ka
 eṣaḥ?

RĀMAḤ: (*sa/praśrayam*) bhagavan, ayaṃ tāto Raghu|patiḥ.

JĀMADAGNYAḤ: (*sa/vyatham*) dhik, sarvataḥ kṣatra|kaṇṭak'|
 ōdbhedah! (*nepathy'/ābhimukham*) bho, bho rājan Da-
 śaratha! asman|nāma|dheya|mātra|mitreṇa sūnuna mān'|
 ārho 'si. kiṃ punar, an|abhijñā ev' āsi vīra|vyavahārasya.

4.125 Puramathana|dhanur|vimardan'|ōttham
 pradahad ahar|divam asti tīvram arcīḥ;
 Raghu|Janaka|kuṭumba|bāṣpa|pūraiḥ
 param iha śāntim uśanti śastra|bhājaḥ.

It has conquered the world twenty-one times and handed it over to brahmins who acted as officiating priests at the end of this ritual offering and purified everything. Now, how could it refrain from an enjoyable duel, this battle-axe of mine, which has demonstrated its force when it killed all the kings of the world?

Again, FROM BEHIND THE SCENES

4.120

Jewel of the Bhṛigu clan! We pay homage to you. Give up your hostility and make your heart compassionate now, respectable one. Your arm is most generous when it drives away the distress of the three worlds. Alas, why does it brandish a weapon against Rama, who could be your son?

PÁRASHU·RAMA: (*to RAMA*) Who is this man with a profound but harsh voice?

RAMA: (*politely*) Sir, this is my father, the king of the Raghu dynasty.

PÁRASHU·RAMA: (*with distress*) Fie, everywhere these generations of damned warriors. (*toward the rear of the stage*) Hey, King Dasha-ratha, this son of yours is my friend only because his name is the same as mine, and therefore I duly respect you, too. But you do not understand the way in which heroes act.

This violent flame of anger, caused by the destruction of Shiva's bow, keeps burning me all the time. And armed men like myself obtain final tranquility in this world only if the flowing tears of the

4.125

punar NEPATHYE

ā Jāmadagnya! kim evam atiprasaktaḥ saṁnyasta|śastrān api
balād dhanur grāhayasi?

JĀMADAGNYAḤ: (*sa/roṣam*) are Videha|prasava|pāṁsana,

«ayam adhipatir bhāsām ek'|ân-

taro bhavato gurus,

tvam asi tapasā yad varṣīyān»

iti sma titikṣyase.

katham asi dhanur|nāma|grāhī?

tad eṣa samāpyase:

mama hi sakala|kṣatr'|ālabha|

krator amṛtaṁ bhavān.

4.130 NEPATHYE: Bhārgava, Bhārgava! Cyavan'|ādi|vṛddha|vāk-
ya|gaurava|nigṛhīta|saṁprahāra|kriyā|samabhihārasya
bhavataḥ parame brahmaṇi vartamānasya punar upap-
lavante buddhayaḥ. tad virama! kiyac ciram iyam aparam
iva bhavantaṁ nāṭayiṣyaty āyudha|piśācika?

JĀMADAGNYAḤ: (*vihasya*) aho, yājya|kula|snehaḥ Śatānan-
dam ākulayati. bhavatu, sāntvayāmi tāvad enam. (*tad/*
abhimukham) Āngirasa,

ACT IV: DASHA-RATHA IS TRICKED

families of Raghu and Jánaka extinguish their fire
of wrath.*

Again, FROM BEHIND THE SCENES

Ah, Párasu-rama, why are you so determined to fight as to
force even those who had put down their arrows to take
their bows up again?

PÁRASHU-RAMA: (*angrily*) O you wretched man from Vidéha,

The Sun, Lord of All Light, is indirectly your
teacher, and you have practiced asceticism harder
than I—therefore I should forgive you. But how
dare you talk of taking up a bow? It is for this that
you shall die. You are the leftover I will now use
to complete my sacrifice in which I have already
killed all the other warriors.

FROM BEHIND THE SCENES: Párasu-rama, listening to the 4.130
word of your respected elders such as Chyávana, you
restrained yourself in the practice of armed fight and
turned to religious thought*—yet your mind is still not
calm. Refrain from this fight. For how long will this
demon of war make you dance to his tune, just as he did
before?

PÁRASHU-RAMA: (*smiling*) His affection for the family that
employs him for sacrifices makes Shatánanda concerned.
All right, I shall appease him. (*in SHATÁNANDA's direc-
tion*) Shatánanda, son of Ángiras,

nṛpas te pālyo 'yam
 mama paśu|puroḍāśa|rasikaḥ;
 pṛthivyām a|vyāj'ôd-
 bhaṭa|bhujā|bhṛtaḥ santi Raghavaḥ.
 amīśām utsiktaṁ
 kim api kulam utkr̥tya lavaśo,
 vidhātā tat sarvaṁ
 yad abhirucitaṁ te Bhṛgu|patiḥ.

NEPATHYE: āḥ pāpa, kṣatriyā|putra, kṣatriya|bhrūṇa|hatyā|
 mahā|pātaḥ! nisarga|niṣprāṇaṁ hi praharaṇam Ikṣvā-
 kūṇaṁ brāhmaṇeṣu; tair yādṛśas tādṛśo vā soḍhavyo 'si.
 katham evaṁ atikrāmann asmākam api brahma|varcasān
 na bibheṣi?

JĀMADAGNYAḤ: (sa/roṣa/hāsam) are, brahma|bandho, bān-
 dhakineya, Gautama|gotra|pāṃsana!

4.135 kuryuḥ śastra|kathām amī yadi Manor
 vaṁśe manuṣy'|āṅkurāḥ,
 syāc ced brahma|gaṇo 'yam ākr̥ti|gaṇas
 tatr' eṣyate ced bhavān,
 samrājāṁ samidhāṁ ca sādha|katamaṁ
 dhatte chidā|kāraṇaṁ,
 dhīn, maurvī|kuśa|karṣaṇ'|ôlbaṇa|kiṇa|
 granthir mam' āyaṁ karaḥ.

ACT IV: DASHA·RATHA IS TRICKED

Your king takes pleasure in duly offering animals and other oblations, he shall therefore be under my protection; but members of the Raghu dynasty have naturally strong arms to fight with on the surface of this earth.* I will just cut into pieces those of them who are much too haughty, and then will do whatever pleases you.

FROM BEHIND THE SCENES: Shame on you, son of a warrior woman, you who committed the sin of killing warrior fetuses. The weapons of the Ikshváku dynasty are naturally without force if used against brahmins. Whatever you do to them, they will forgive you. But why, transgressing all rules, are you still not afraid of our brahmanic power?

PÁRASHU·RAMA: (*laughing angrily*) O, wretched brahmin, son of a bitch, shame of the Gáutama family,

If these young men born in the family of Manu can babble about taking up their arms and if brahmins are brahmins only because they look similar* (and if you also count yourself among them), then, alas, why does this hand of mine, rough with many scars caused by pulling the sharp string of my bow, carry the battle-axe, which is the best instrument to cut up kings as well as firewood for sacrifices?*

4.135

NEPATHYE: Bhārgava, Bhārgava!

tvam vedavān asi Vasiṣṭha|guroḥ sa|nābhiḥ,
Svāyaṃbhavaḥ sa bhagavān prabhavo gurus te;
ten' ātimātra|masṛṇaṃ hṛdayaṃ madīyaṃ
ady' āpi na truṭati. śāmyatu te ku|drṣṭiḥ!

JĀMADAGNYAḤ: (*s'ôccair/hāsam*) kim āttha, re, Daśaratha?
«n' ādy' āpi hṛdayaṃ truṭat' īti?» kathaṃ vā truṭyatu,
yāvad eṣa na vyāpriyate paraśuḥ?

NEPATHYE: ā Jāmadagnya, gurūn apy adhikṣipasi.

4.140 puro|janmā n' ādya
prabhṛti mama Rāmaḥ, svayam ahaṃ,
na putraḥ pautro vā
Raghu|kula|bhuvāṃ ca kṣiti|bhujām;
a|dhīraṃ dhīraṃ vā
kalayatu jano mām ayam ayaṃ,
mayā baddho duṣṭa|
dvija|damana|dikṣā|parikaraḥ.

JĀMADAGNYAḤ: (*s'āvajñam RĀMAṃ prati*) are, kim ayaṃ
Lakṣmaṇo bhavantam puro|janmānam na vyapadiśati?

RĀMAḤ: (*sa/vailakṣya/smitam*) prasīda bhagavan! sa ev' āyaṃ
yauvanād arvācīne niraparādha|madhure vayasi vartamā-
no, yāni kāni cid akṣarāṇi pralapati.

JĀMADAGNYAḤ: (*sa/smitam*) katham etāvaty api mām a|mṛ-
ṣyamāṇam āśaṅkase? tvad|anuvartī khalv ayaṃ tvām eva
astam|ayamānam anv|astam|ayiṣyate. nirvāntaṃ hi sa-
vitāraṃ taraṇi|maṇir apy anu|nirvāti. (*nepathyam prati*)

ACT IV: DASHA·RATHA IS TRICKED

FROM BEHIND THE SCENES: Párashu·rama,

You have Vedic learning and you come from the same family as our preceptor, Vasíshttha. Your venerable father is a descendant of the Self-born Brahma.* That is why my too sensitive heart is still not broken in spite of your hurting words.* Now, let your hostile glances* be appeased.

PÁRASHU·RAMA: (*laughing loudly*) What did you say, Dasha-ratha? That your heart is still not broken? Why should it break when my battle-axe still has not been used?

FROM BEHIND THE SCENES: O Párashu·rama, you insult even our elders,

From now on, Rama is not my elder brother; I am myself, not the son or grandson of kings born in the Raghu dynasty.* And no matter whether people of this world find me cowardly or brave, I have got everything ready for my initiation into the taming of wicked brahmins. 4.140

PÁRASHU·RAMA: (*with contempt, toward RAMA*) Why does Lákshmana refuse to call you his elder brother?

RAMA: (*embarrassed, smiling*) Forgive him, sir. He is still in that tender and innocent age before puberty, he just babbles.

PÁRASHU·RAMA: (*smiling*) How come even in this matter you are not sure of my indulgence? Lákshmana, this true follower of yours, will go after you when you depart from this world. When the sun is down, the sun-stones do not shine, either. (*toward the rear of the stage*) Well

sādhū re, Lakṣmaṇa, sādhu! kaniṣṭhataro 'pi varam bha-
vān, na punar ayaṁ vṛthā|jyeṣṭho Rāmas te.

prāḡ uccaiḥ|śirasam kṣurapra|nakharaiḥ
Krauñc'|ādri|dantāvalam
bhittvā haṁsa|mayāni mauktika|phalāny
ākīrya paryāpitām
saimhīm vṛttim adhiṣṭhite 'pi hi mayi,
kṣātreṇa kalpena te
diṣṭyā kautukam ābhigāmikam asi
tvaṁ ko 'pi vīr'|āṅkuraḥ.

4.145 NEPATHYE: Bhārgava, Bhārgava! dur|vijñānam idam arvāk
phala|niṣpatter ābhigāmikam sāmgrāmikam vā.

RĀMAḤ: (*sa/roṣam, nepathy'|ābhimukham*) ā vatsa, ko 'yam
adyatanas te dur|vinaya|praroho, yo gurūn api kṣetrī|
karoti?

NEPATHYE: ārya, tūṣṇīm asmi. kṣamasva Jāmadagnya, niya-
ntrito 'ham āryeṇa.

JĀMADAGNYAḤ: (*vihasya*) are Rāma, katham vācam eva sū-
nṛtām asmad|abhiyoga|praśamanīm samarthayase? kava-
ca|haro 'si; śastrair eva pratikriyantām śastrāṇi. kiṁ ca
re,

rājanyebhyo janma vaivasvatebhyo;
cakre cāp'|ācāryakam Kauśikaś ca;
kṣātrīm caryām evam unmuñcatas te
gotr'|ākṣepī vajra|lepaḥ kalaṅkaḥ.

done, Lákshmana, well done. Although you are younger, you are better than Rama, this good-for-nothing elder brother of yours.

Once I split the high Krauncha mountain* with my sharp-tipped arrows and made the swans born in its caves disperse—just as a lion would tear apart a tall elephant using his claws and scatter the pearls produced in the elephant's temples. Yet, as your attitude is worthy of a warrior, luckily you have aroused my curiosity to approach you, you tiny hero.

FROM BEHIND THE SCENES: Párasu·rama, before we see the 4·145
result of your interest in us it is difficult to know if you are curious to approach us or to fight against us.

RAMA: (*angrily, toward the rear of the stage*) My little brother, why are you behaving so incredibly badly today that you attack even your elders?

FROM BEHIND THE SCENES: My brother, I shall keep quiet. Please forgive me, Párasu·rama, my brother has restrained me.

PÁRASHU·RAMA: (*smiling*) Hey, Rama, how is it that you can still say soothing words to make me refrain from fighting? You are old enough to wear an armor; you should reply with weapons to weapons. Moreover,

You were born in the solar dynasty and Vishva·mītra taught you the science of archery. If you do not behave as a warrior should, you will be a disgrace to your family, an ineffaceable stain on their name.

4.150 RĀMAḤ: (*sa/garva/smitam*) bhagavan, satyam etat.

jātaḥ so 'haṁ dinakara|kula|
 kṣatriya|śrotriyebhyo,
 Viśvāmitrād api bhagavato
 dr̥ṣṭa|divy'āstra|pāraḥ;
 asmin vaṁśe kathayatu jano
 dur|yaśo vā yaśo vā,
 vipre śastra|grahaṇa|guruṇaḥ
 sāhasikyād bibhemi.

JĀMADAGNYAḤ: (*sa/krodham*) āḥ, pāpa dur|mukha! Vasi-
 ṣṭha iva, Viśvāmitra iva svasti|vācaniko brāhmaṇas te
 Paraśurāmaḥ. (*sa/vyatham*) dhik, kaṣṭam! evam uccāva-
 ca|vācaḥ kṣatriyāḥ śrūyante! (*krodh'/ātiśayaṁ nāṭayan*)
 ayam ayaṁ bhoḥ,

saha Daśaratham ady' ōt|kṛtya putraiś caturbhir
 Janaka|kula|kabandha|skandha|nirgatvarībhiḥ.
 nava|rudhira|latābhiḥ kṛpta|lilā|patākām
 raṇa|bhuvam atiraudrīm Rudra|śiṣyaḥ karomi.

RĀMAḤ: (*sa/roṣam*) ā Jāmadagnya! k" ēyaṁ vāg|vibhīṣikā?
 dūram atikrāmati prasaṅge, kadā cid Ikṣvākavo 'pi dur|
 manāyante.

4.155 JĀMADAGNYAḤ: (*sa/bhrukuṭī/bhaṅgam*) tataḥ kim?

RAMA: (*smiling proudly*) My lord, it is true.

4.150

I was born in the family of learned warriors of the solar dynasty, and I have demonstrated that I have really learned the science of weapons from the venerable Vishva-mitra. No matter if people call this dynasty famous or infamous, what I am afraid of is the gravely violent act of taking up arms against a brahmin.

PÁRASHU·RAMA: (*angrily*) You wretched creature showering abuses, you take Párasu-rama for someone like Vasíshtha or Vishva-mitra, whose job is to distribute benedictions. (*with pain*) What a shame that warriors can be heard to say such things. (*showing extreme wrath*) Now, here I am,

I shall cut Dasha-ratha and his four sons into pieces, and, to make a festive pole, I shall use the fresh streams of blood coming from the headless bodies that once belonged to members of Jánaka's family, instead of using creepers. Thus shall I make the battlefield frightful, being as I am the disciple of the Terrifying Shiva.

RAMA: (*angrily*) Párasu-rama, what is this scarecrow type of speech that is meant to frighten us? When such arguments go much too far, even members of the Ikshváku dynasty can sometimes become vexed. . .

PÁRASHU·RAMA: (*frowning*) And then?

4.155

RĀMAH: (*s'âvaṣṭambham.*) tataś ca,

tais triḥ|saptabhir eva rāja|vijayair
 yat te bhuja|stambhayoḥ
 kṛtvā toraṇa|mālikāṃ, punar amuṃ
 dvā|viṃśam āripsate;
 drakṣyāmi tvayi vartamānam adhunā
 tac cāpa|vidy"ādbhutaṃ;
 Śambhos tasya hi kevalena dhanuṣā
 kṛṣṭena tuṣṭir na me.

JĀMADAGNYAH: (*sa/saṃrambham*) kim āttha, re, kim āttha?
 («*drakṣyāmi tvayi vartamānam*» *iti triḥ paṭhitvā, sa/vya-*
tham) aho, sarvataḥ samidhyamāna|dāruṇasya roṣa|jāta|
 vedaso Videha|Dilīpayoḥ kulaṃ nāma kati bhaviṣyanty
 āhutayaḥ? (*uccaiḥ*) bho bhoḥ, sapta|dvīpa|kula|parvata|
 vartino rājānaḥ, cetayadhvam!

yena svāṃ vinihatya mātaram api,
 kṣatr'|āśra|madhv|āsava|
 svād'|ābhijñā|paraśvadhena vidadhe
 niḥkṣatriyā medinī,
 yad|bāṇa|vraṇa|vartmanā śikhariṇaḥ
 Krauñcasya haṃsa|cchalād
 ady' āpy asthi|kaṇāḥ patanti, sa punaḥ
 kruddho munir Bhārgavaḥ.

RAMA: (*firmly*) Then,

Just as a gateway is decorated by a garland of flowers, your colossal arms have been adorned by your twenty-one victories over kings, thanks to your wonderful mastery of the science of archery, which now longs for a twenty-second victory, and which I would like to see myself now. For I have not been satisfied simply by stringing Shiva's bow.

PÁRASHU·RAMA: (*with confusion*) What did you say? (*he repeats three times "your wonderful mastery of the science of archery," etc., then, with pain*) In the cruel fire of my anger, which is being kindled in every possible way now,* how many sacrifices can Dilípa's and Vidéha's families provide? (*loudly*) Kings of the seven continents and the seven mountains, beware, beware!

With his battle-axe—which, after he killed even his own mother with it,* learned the taste of the flowing blood of warriors as if it were sweet wine—he made this earth free of kshatriyas. From the wounds where he pierced Mount Krauncha with his arrows, the fragmented bones of the hillside are still falling out in the form of swans.* It is this sage of the Bhrigu clan, Párashu·rama, who is enraged again.

4.160 RĀMAH: (*sa/hāsam*)

nṛpān a|pratyakṣān
 kim apavadase? nanv ayam ahaṃ
 śīśu|krīḍā|bhagna|
 Tripurahara|dhanvā tava puraḥ.
 ahaṃkāra|krūr'|Ār-
 juna|bhujā|vana|vraścana|kalā|
 niṣṛṣṭ'|ārtho bāhuḥ,
 kathaya, kataras te? praharatu!

JĀMADAGNYAH: āḥ pāpa, vikartana|kula|kalaṅka! punas-
 tarāṃ tad eva Pārvatī|dayita|kodaṇḍa|dalanam udbhā-
 vayasi. ahaha, kṣatriyo 'pi Bhārgavasya Kārtavīrya|vija-
 yinaṃ bhujā|daṇḍam anviṣyati. aho, garīyān kālo, yad
 a|śruta|caram api śrāvayati, a|drṣṭa|caram api darśayati!
 api ca, re re rājanya|kīṭa,

jānāsy eva, yathā pitur paribhavan
 hom'|ārjunīm Arjuno
 mat|kodaṇḍam an|eka|rājaka|vadha|
 svādhyāyam adhyāpipat.
 ten' āiv' āsti bhavatsu yady api mama
 krodho 'yam autsargikas,
 tat sampraty upasarjanam; guru|dhanur|
 bhaṅgād ayam hetumān.

RĀMAH: Jāmadagnya, paṭac|carī|bhūtā khalv iyaṃ purātani
 kīrti|patākā. nanv idānīm eva draṣṭavyam. (*nepathy'ābbhi-
 mukham*) vatsa, Lakṣmaṇa! dhanur, dhanuḥ!

RAMA: (*laughing at him*)

4.160

Why are you abusing kings who are not present?
Here I am, standing before you, I who have broken
Shiva's bow out of childish play. Now tell me which
of your arms was appointed to show your skill in
cutting off the thousand arms of the proud and
cruel Ádjuna Kartavírya; tell me which is the arm
that will strike!

PÁRASHU·RAMA: Wretched stain of the solar dynasty, you are
evoking again that you have broken the bow of Párvati's
beloved husband. And although you are also a warrior,
you are seeking Páráshu·rama's arm that defeated Ádjuna
Kartavírya. What difficult times these are, which make
one hear what has never had to be heard, and show things
one has never had to behold. Now, listen, you worm of
a kshatriya,

You know well that Ádjuna Kartavírya, by taking
away my father's sacrificial cow, made my bow
learn the lesson of how to kill innumerable kings.
It is because of him that I am irritated by your kind
in general. But that is not the case now. For I am
enraged because you broke my preceptor's bow.

RAMA: Páráshu·rama, these old stories about your fame are
like ragged clothes. . . But I would like to see your hero-
ism now. (*Toward the rear of the stage.*) My brother, Lá-
kshmana, give me my bow. . .

4.165 JĀMADAGNYAḤ: are, an|ātma|jña kṣatriya|vaṭo!

tac cāpam Īśa|bhujā|pīḍana|pīta|sāraṃ
 prāg apy abhājyata, bhavāṃs tu nimitta|mātram.
 rājanyaka|pradhana|sādhanam asmādiyam
 ākarṣa kārmukam idaṃ Garuḍa|dhvajasya!

ākṛṣṭena punar amun” āiva dhanuṣā kil’ āsmān abhiyokṣ-
 yase. kṣatra|vadha|sattre dīkṣitānāṃ cirasya hotā paraśur
 asmākam asty eva.

iti RĀMASYA haste dhanur arpayati.

RĀMAḤ: (*grhītvā*) Bhārgava! samantād utkhātini bhūmir
 iyam. tad ehi, vimarda|kṣama|pradeśam avatarāvaḥ.

4.170 JĀMADAGNYAḤ: (*sa/roṣaṃ, vikaṭaṃ parikrāman*) bho bhoḥ,
 kṣātreṇa brāhmeṇa ca tejasā vikatthamānāḥ!

bhavatu śaraṇa|do vā sarva|śastr’|ābhisāraḥ,
 pratividadhatu v” āsminn āśiṣo vaijayikyāḥ,
 a|Daśaratham a|Rāmaṃ nir|Videh’|ēndram urvī|
 valayam iha vidhatte roṣaṇo Raiṇukeyaḥ.

PÁRASHU·RAMA: You miserable fool of a kshatriya, you really 4.165
do not know your limits,

That bow had already lost its force, for it had been exhausted of being strung by Shiva's arms, and broke by itself even before that day—you were a mere instrument in that process. Now string this bow of mine, with which I killed all the kshatriyas, and which comes from the Garuda-bannered Vishnu himself.

Then, when you have strung this bow, you can fight against me with it. For I will still have this sacrificial priest of old, who acted for me when I was initiated in the sacrifice of warriors: my battle-axe.

Thus he places his bow in RAMA's hands.

RAMA: (*takes it*) Párasu·rama, this ground is uneven everywhere, so come, let us go to a place that will bear our fight.

PÁRASHU·RAMA: (*angrily and fiercely, he walks around the stage*) 4.170
You who are boasting with your heroic as well as brahmanic force,* here,

All the weapons may come together to protect them, and people may sing benedictions to assure their victory, but no matter what, now the earth shall be made free of Dasha·ratha, Rama and the King of Vidéha by the enraged Párasu·rama, son of Rénuka.

iti niṣkrāntau.

NEPATHYE: bho bhoḥ, paura|jāna|padāḥ! pravartyatām mā-
ṅgalikam ātodyam. prasajyatām ayaṃ Vaidehī|vivāh'|ōt-
savo Jāmadagnya|vijay'|ōtsavena!

«kanyā kā cid ih' āpi karmaṇi paṇaḥ
syād» ity asūyā|valat|
Sīt" |āpāṅga|mayūkha|māṃsala|mukha|
jyotsn" |āvaliptīm divam
kurvāṇena Ragh'|ūdvaḥena cakṛṣe
nārāyaṇīyaṃ dhanuḥ,
saṃdhāy' ātha śaraś ca Bhārgava|gati|
cchedād amoghī|kṛtaḥ.

4.175 *tataḥ praviśato* RĀMA|JĀMADAGNYAU.

RĀMAḤ: bhagavan Bhārgava!

parair āhūtānām
vihitam api śastraṃ, bhavatu naḥ
prakṛtyā viprebhyaḥ
punar a|kṛta|śastrā Raghu|bhuvah.
cirād aṇḍīreṇa
tvayi tad api Rāmeṇa guṇitaṃ;
tapo|vidyā|vīra|
vrata|maya! mayi kṣāmyatu bhavān.

JĀMADAGNYAḤ: (*vihasya*) kim aparāddham asmāsu vatsena?

yad|artham asmābhir iha prakopitas
tad adya dṛṣṭvā tava dhāma vaiṣṇavam,
viśīrṇa|sarv'|āmayam asmad|āntaraṃ
cirasya kaṃ cil laghimānam aśnute.

Both exit.

FROM BEHIND THE SCENES: Citizens of towns and all the provinces, play the festive music to celebrate this auspicious event: now, after Sita's wedding, we can also celebrate the victory over Párasu·rama.

Rama caused the sky to be lightly covered with the moonlight of Sita's beautiful* face, which was radiating with sidelong glances as she turned her head, thinking with jealousy that another girl could become the award in this competition.* Rama strung Vishnu-Narayana's bow and he made the arrow he fixed on it fulfill its function unfailingly by destroying Párasu·rama's way to heaven.*

Then RAMA and PÁRASHU·RAMA reenter.

4.175

RAMA: Venerable Párasu·rama,

Although I have taken up my arms against an enemy who challenged me, members of the Raghu dynasty are not of the kind to fight against brahmins. For a long time, this haughty Rama obeyed this rule with respect to you, o sage rich in ascetic power, knowledge and heroism, you who keep your vows, please forgive me.

PÁRASHU·RAMA: (*smiling*) What is the fault you are supposed to have committed against me?

I provoked you to see your power, which I understood today to belong to Vishnu himself. So now my heart is freed of all affliction; after a long time it has attained some relief.*

4.180 RĀMAH: ita ito bhavān.

JĀMADAGNYAH: (*cubukam unnamayya, sa/smitam*) vatsa, a|
praśastaḥ khalv āraṇyakānāṃ jana|padeṣu cira|pracāraḥ.
tat kva punar asmān neṣyasi?

RĀMAH: bhagavan, bhagavato Yājñavalkyaśya āvasathe kṛt'|
ātitheya|saṃvidhānau tāta|Janakau bhavantam anupāla-
yataḥ.

JĀMADAGNYAH: vatsa, a|parihāryam eva hy ātithyaṃ rāja-
nya|śrotriyaṇām. kiṃ tu punar evaṃ|vidha|vaikhānas'|
ôcit'|ācāra|skhalita|vilakṣo na śaknômi dharm'|ācāryaṃ
Yājñavalkyam upety' āvalokayitum. ācāras tu dūrād eva
kṛto 'pi kṛtaḥ syāt. (*kiṃ cid uccaiḥ, nepathy'/ābhimu-
kham*)

yasya smṛtiṃ pratīkṣante catur|varge manīṣiṇaḥ,
namo bhagavate tasmai Yājñavalkyāya yogine.

4.185 NEPATHYE:

gāyatrī tri|padā devī pāpmānam apahantu te.
punantu pāvamānyas tvām ṛdhnotu brahma te param.

JĀMADAGNYAH: bhagavan, apatrapamāṇo na bhavantam
draṣṭum utsahe. tad anumanyasva mām araṇya|gama-
nāya.

RAMA: Come over here, my lord.

4.180

PÁRASHU·RAMA: (*lifting up RAMA's chin, smiling*) My child, it is not commendable for forest-dwelling ascetics to move around in villages for such a long time. So where are you leading me?

RAMA: My lord, in the venerable Yajnaválkya's home, my father and Jánaka have made the necessary preparations to receive their noble guest and are waiting for you.

PÁRASHU·RAMA: My son, a reception prepared by eminent warriors is not to be refused, but I am rather ashamed of not having behaved as an ascetic should, and cannot go there to face my spiritual teacher, Yajnaválkya. However, one can perform duties of politeness even from a distance. (*somewhat aloud, turning toward the rear of the stage*)

He whose sacred teaching about the four aims of men is followed by all the sages, homage to him, the venerable yogi, Yajnaválkya.

FROM BEHIND THE SCENES:

4.185

May the three lines of the Gayátri *mantra* destroy your sins; may the purificatory mantras cleanse you and may your spiritual knowledge increase.

PÁRASHU·RAMA: My lord, I am much too ashamed to see you. Please give me your approval so that I can go to the forest.

NEPATHYE:

śivās te panthāno;
 vraja nija|gr̥hebhyaś nija|gr̥hān;
 kim anyat? sarveṣāṃ,
 guṇa|maya, śiro|mālyam asi naḥ;
 tri|lokī|nirmāṇa|
 sthiti|nidhana|bandhor Madhu|bhido
 bhavān mūr̥tiḥ ṣaṣṭhī
 Bhṛgu|kulam adhiṣṭhāya ramate.

4.190 JĀMADAGNYAḤ: vatsa, Rāma|bhadra.

RĀMAḤ: ājñāpaya!

JĀMADAGNYAḤ: nivartasva. nūnam idānīm kṛta|kautuk' |
 āgāra|maṅgal' |ōpacāraḥ śvaśura|lokas tvām pratikṣate.

iti parikramya niṣkrāntaḥ.

RĀMAḤ: (*s'ôdvegam*) katham, gato bhagavān? tad aham api
 tāta|samīpam eva gacchāmi. (*iti parikrāman puro 'valokya*)
 katham, tātaś ca Janakaś c' ēta ev' ābhivartete. (*ity upasarpati.*)

4.195 *tataḥ praviśato* JANAKA|DAŚARATHAU *rājānau, anyonyam pari-*
ṣvajya.

JANAKAḤ:

su|caritam idam aitihāsikānām
 na hṛdi viramṣyati, yat tav' âiṣa vatsaḥ
 Bhṛgu|suta|paraś' |ûdarād virājat
 sahaja|vijitvaram ācakarṣa tejaḥ.

ACT IV: DASHA·RATHA IS TRICKED

FROM BEHIND THE SCENES:

May your paths be favorable. Go home from what is also your home now. What else shall I say to you, the most virtuous of all? You are like a crown for us. As a member of the Bhrigu clan, you can rejoice to be the sixth incarnation of Lord Vishnu, who governs the creation, maintenance and destruction of this triple world.

PÁRASHU·RAMA: My son, dear Rama. . .

4.190

RAMA: I listen to your order.

PÁRASHU·RAMA: Please go home. The household of your father-in-law has prepared a festive reception to please you in your new home; they are surely waiting for you now.

He goes around the stage and exits.

RAMA: (*alarmedly*) What, you have already left? Then I shall also go to see my father. (*He goes around the stage, then looks ahead.*) Look, my father and Jánaka are coming this way. (*He approaches them.*)

The two kings, JÁNAKA and DASHA·RATHA, enter holding each other. 4.195

JÁNAKA:

Bards will never cease to remember this good deed of your son: he took the kshatriya-conquering in-born radiance out of Párashu-rama's battle-axe.

DAŚARATHAḤ: (*puro 'valokya sa/harṣam*) katham, āgata eva
vatso Rāma|bhadrāḥ.

JANAKAḤ: sakhe, mahā|rāja Daśaratha, paśya paśya!

4.200 cirāt kṣātram tejas
tri|jagad|upajīvyam janayitā,
vidhātā sarveṣām
upari Savitāram kula|bhṛtām,
vinetā varṇānām
Bhṛgu|pati|bhujā|darpa|nikaṣo,
mahā|vīraḥ, śrīmān
ayam amṛtam akṣṇor vikirati.

DAŚARATHAḤ: (*nirvarṇya sa/sneham*) sakhe Sīradhvaja, Ra-
ghu|rāja|dharm'|ādhikāra|sarva|dhurīṇaḥ śīśur api vatso
'yam. tad asmin jarasā dur|vahaṃ varṇ'|āśrama|bhāram
āropya, kv' āpi tapo|vane Dilīpa|kul'|ôcitenā vidhinā
śeṣam āyur upabubhuksāmahe.

JANAKAḤ: sakhe Daśaratha, sādhu te hṛdayam īdṛśam. kra-
mād evam anuṣṭhātavyam.

RĀMAḤ: (*upasṛty' ābhivādayate.*)

JANAKAḤ: ehy ehi, vatsa Rāma|bhadra. (*iti sa/harṣam ālin-
gati.*)

4.205 DAŚARATHAḤ: (*sa/harṣam RĀMAM āliṅgya*) sakhe Janaka, Rā-
ma|bhadrām abhiṣektuṃ Jāmadagnya|vijaya|prītir eva
śreyān avasaraḥ. kāla|kṣepe punaḥ ko hetuḥ?

DASHA·RATHA: (*looking ahead, with delight*) Look, my dear Rama has arrived.

JÁNAKA: My friend, Maharaja Dasha-ratha, look,

After a long time, he is the first to make the glory of kshatriyas shine forth to be enjoyed in the three worlds. He is the one to have established the Sun as the foremost ancestor of all. As the leader of all castes, he has tested the pride of Párasu-rama's arms. Here he is, this eminent great hero, filling our eyes with ambrosia. 4.200

DASHA·RATHA: (*observing him, with affection*) My friend, Jánaka, although this son of mine is still a child, he has already taken up the burden of lawfully governing the Raghu dynasty. Now I shall also confer all my social duties onto him, which I find difficult to fulfill at this old age. Then I shall go to a hermitage, just as our ancestors used to do, to spend the rest of my life there.

JÁNAKA: My friend, Dasha-ratha, your intention is appropriate. You should do so in due course.

RAMA: (*Approaches and greets them.*)

JÁNAKA: Come over here, my dear child, Rama. (*He embraces him with delight.*)

DASHA·RATHA: (*embracing RAMA with joy*) My friend, Jánaka, our happiness to see Rama conquer Párasu-rama provides a good occasion to perform his consecration. In fact, why should we postpone it? 4.205

praviśya.

LAKṢMAṆAḤ: iyaṃ āryāyā Manthar' | ōpanītā madhyam' | āmbāyāḥ patrikā.

RĀJĀNĀV *anyonyam sa/vitarkam paśyataḥ.*

RĀMAḤ: (*sa/harṣam*) vatsa Lakṣmaṇa, api sa|parivārāyāḥ kuśalam ambāyāḥ kathayaty āryā Mantharā?

4.210 LAKṢMAṆAḤ: ārya, atha kim.

RĀMAḤ: (*sa/harṣam*) nūnam asmat|pravāsa|daurmanasyam ambām pīdayati.

JANAKAḤ: (LAKṢMAṆA/*hastāt patrikāṃ grhītvā vācayati.*)

svasti mahā|rājāya Daśarathāya. Kaikeyī vijñāpayati, yathā:

tan me vara|dvayam urī|kṛta|pūrvam eva
yāce: bibhartu Bharatas tava rājya|lakṣmīm.
varṣāṇi tiṣṭhatu catur|daśa Daṇḍakāyām
Saumitri|Maithilasutā|sahitaś ca Rāmaḥ.

4.215 *iti RĀJĀNAU mūrccataḥ.*

RĀMAḤ: (*śirasi pattrikāṃ nidhāya*) vatsa Lakṣmaṇa, asmad|ārādhana|sah' | ādhyāyinīm prajāvatīm ādāya purastād gaccha.

LAKṢMAṆO *niṣkrāntaḥ.*

ACT IV: DASHA·RATHA IS TRICKED

LÁKSHMANA *enters*.

LÁKSHMANA: Here is a letter from Queen Kaikéyi,* brought by Mánthara.

The TWO KINGS look at each other thoughtfully.

RAMA: (*happily*) My dear brother, Lákshmana, has Mánthara brought good news of the queen and her family?

LÁKSHMANA: My brother, I am sure she has. 4.210

RAMA: (*happily*) Surely, it is because we are away from her that she may be grieved.

JÁNAKA: (*takes the letter from LÁKSHMANA's hand and reads it out*)

Hail to Maharaja Dasha·ratha. Kaikéyi is making the following request.

I beg you to grant these two requests you promised me long ago to fulfill without knowing what they were. The first is that Bharata should inherit your kingdom, and the second is that Rama should go and stay in the Dándaka forest for fourteen years, together with Lákshmana and Sita.

The TWO KINGS faint. 4.215

RAMA: (*touching his head with the letter*)* My little brother, Lákshmana, take your sister-in-law, who will help you to cheer me up,* and go ahead.

LÁKSHMANA *exits*.

RĀMAH: tātau, samāśvasitaṃ samāśvasitam! (*iti paṭ'āntena vījayati.*)

JANAKAḤ: (*samāśvasya, ākāśe lakṣyaṃ baddhvā*)

4.220 pāṇir gr̥hīto Raghu|puṃgavena;
devaḥ purāṇaḥ śvaśuro Vivasvān;
pitā svayaṃ Kekaya|cakra|vartī;
karm' ēdam etādṛśam, āḥ, kim etat?

iti mūrcchati.

RĀMAS *tath'* āiva paṭ'āntena vījayati.

DAŚARATHAḤ: (*āśvasya*)

ko 'py eṣa vān|manasayor ativṛtta|vartmā,
bhāvo hutāśana|mayaś ca tamo|mayaś ca;
bhoktr̥tva|mātram iha me punar īdṛśaṃ mām,
hā vatsa, Rāma, katham utsahase vihātum?

4.225 (*vimṛśya*) hā, vatse Jānaki, niśā|carāṇām ātitheyī|bhavitum
Daśaratha|gr̥haṃ praviṣṭ' āsi.

iti mūrcchati.

RĀMAH: tātau, samāśvasitaṃ samāśvasitam!

JANAKAḤ: (*āśvasya, ākāśe lakṣyaṃ baddhvā*) sādhu, sakhi
Kaikeyī, sādhu, yad asyā viśvaṃbharā|duhitur me va-
tsāyāḥ patyur anuvṛttir eva prasādī|kṛtā. (*vimṛśya, sa/vya-
tham*)

ACT IV: DASHA·RATHA IS TRICKED

RAMA: My elders, please take heart. (*He fans them with the edge of his garment.*)

JĀNAKA: (*recovering, he looks at something in the air*)

She was married to the foremost of Raghus, Da- 4.220
sha·ratha; the ancestor of her father-in-law is the
sun god; her father is the King of Kékaya himself.
Alas! How could Kaikéyi do such a terrible thing?

He faints again.

RAMA *fans him with the edge of his garment again.*

DASHA·RATHA: (*recovering*)

Here I am in this indescribable state, full of fire
and darkness, which is beyond the range of what
words can explain or the mind can understand.
Now that I have no choice but to bear what is
meted out to me,* how could you leave me in this
state, my dear Rama?

(*reflecting*) My dear daughter, Sita, you have entered the 4.225
house of Dasha·ratha only to be received by demons.

He faints.

RAMA: My elders, please take heart.

JĀNAKA: (*recovering, looking at something in the air*) Well
done, our friend, Kaikéyi. You have been generous
enough to let my daughter, the child of the earth, follow
her husband. (*reflecting, with pain*)

dhanuṣmantau vatsau,
 Daśa|mukha|bhujair ūṣmalatamāḥ
 pradeśās te; vatsā
 śīśur, a|śiva|vṛttāḥ vana|bhuvah;
 priyai rājā muktair
 asubhir apamārṣṭi svam ayaśaś;
 caritra|vyatyāsaḥ,
 sakhi, katham ayaṁ Kekaya|kule?

4.230 kaṣṭhaṁ ca! vayam api katham anena jana|padeṣu bahulī|
 bhaviṣyatā Bharata|yauva|rājya|lakṣmī|karṇa|pūra|tamā-
 la|pallavena Kaikeyī|duryaśasā mūrdhānam unnamayya
 lokasya mukhaṁ drakṣyāmaḥ?

RĀMAḤ: (*utthāya*) tāta Janaka, yathā sva|sthaṁ tātāṁ śṛṇo-
 mi, tathā yatasva.

iti niṣkrāntaḥ.

DAŚARATHAḤ: (*āśvasy' ōtthāya ca.*) vatsa Rāma|bhadrā, pari-
 pālaya mām.

iti JANAKENA dhāryamāṇo niṣkrāntaḥ.

ACT IV: DASHA·RATHA IS TRICKED

The two princes are good archers, but those places are extremely dangerous because of the presence of ten-headed Rávana. Princess Sita is an innocent child and the forest grounds are very pernicious. Now King Dasha·ratha shall give up his precious life and thus remove the stain on his fame. My friend, Kaikéyi, why is this change to hostile behavior in the family of Kékayas?

Alas, the bad reputation of Kaikéyi will be like a dark *tamá-* 4.230
la shoot* to adorn the ears of the Goddess of Fortune under the rule of Bharata as heir apparent; and now that it will widely spread everywhere in the country, I will not be able to appear in public holding up my head to face people's gazes.

RAMA: (*rising*) Venerable Jánaka, please make all effort so that I hear about the well-being of my father.

RAMA *exits*.

DASHA·RATHA: (*recovers and rises*) My dear son, Rama, protect me.*

Held by JÁNAKA, DASHA·RATHA exits.

PRELUDE TO ACT V
SANSKRIT PRELUDE

tataḥ praviśataḥ śRAVAṆĀ|JĀMBAVANTAU.

JĀMBAVĀN: tatas tataḥ.

śRAVAṆĀ: tato Mithilāyā niṣkramya, Mantharā|kalevaram
vikīrya, Māruti|pratyavekṣitaṃ sva|śarīram adhiṣṭhāya,
Gaṅgāyāṃ Śṛṅgaverapuram nāma puram āgatya bhūt”
āsmi.

JĀMBAVĀN: tatas tataḥ.

5.5 śRAVAṆĀ: tataś c’ ānupadam eva tasmin, «imau Rāma|Lak-
ṣmaṇau, iyaṃ Sīt” ēti» sarvataḥ śabdo mahān abhūt.

JĀMBAVĀN: (*sa|harṣam*) tatas tataḥ.

śRAVAṆĀ: tataś ca, «kāv etau Rāma|Lakṣmaṇau?» iti karṇa|
dhār’|ādhipatinā Guhen’ āham anuyuktā niveditavatī:

putrīyatā Daśarathena muni|prasādāt
prāptāḥ purāṇa|puruṣasya kalāś catasraḥ.
tāsām ayaṃ guṇa|mayaḥ prathamah kumāro,
dhīr’|ôddhataḥ punar asāv aparaḥ tṛtīyaḥ.

JĀMBAVĀN: Śravaṇe, sādḥ’ ūktam. tatas tataḥ.

5.10 śRAVAṆĀ: tataś ca, udak’|ānta|nivartit’|ānuyātrika|bandhu|
vargaḥ sa|saṃbhram’|ôpagatena Guhen’ ôpanītāṃ nā-
vam adhiruhya,

tīrtvā Bhūteśa|mauli|srajam Amara|dhunīm
ātman” āsau tṛtīyas,
tasmai Saumitri|maitrī|mayam upakṛtavān
ātaram nāvikāya.

Enter JÁMBAVAN and SHRÁVANA.

JÁMBAVAN: And then?

SHRÁVANA: Then I left the city of Míthila and discarded Mánthara's body, to take up my own, which had been looked after by Hánuman. Thus, I went to the town called Shringa-vera-pura, on the bank of the Ganges.

JÁMBAVAN: And then?

SHRÁVANA: Then, as I arrived there, some noisy tumult took place and people kept saying that Rama, Lákshmana and Sita had come there. 5.5

JÁMBAVAN: (*with delight*) And then?

SHRÁVANA: Then the king of those navigators,* Guha, asked me who these Rama and Lákshmana were and I replied:

Thanks to a sage's grace, Dasha-ratha, who desired to have sons, obtained four quarters of Vishnu, the primeval man, as four sons. Here is the first and best quarter, Prince Rama; and the other one is the third, the heroic Lákshmana.

JÁMBAVAN: Shrávana, exactly as you said. And then?

SHRÁVANA: Then Rama asked his relatives who were traveling with him to stop at the bank of the river. They took Guha's boat, which Guha himself had brought there quickly. 5.10

Accompanied by Sita and Lákshmana, Rama crossed the Ganges, the river of gods, which decorates Shiva's head; and in return for this service he gave the ferryman his friendship, which is as strong as his bond with Lákshmana. Then Rama's path

vyāma|grāhya|stanībhiḥ śabara|yuvatibhiḥ
 kautuk' |ôdañcad|akṣaṃ
 kṛcchrād anvīyamāṇaḥ kṣaṇam acalam atho
 Citrakūṭam pratasthe.

JĀMBAVĀN: hanta, mahat karuṇam!

ŚRAVAṆĀ: ārya, karuṇa|bhayād eva tasminn iṅgudī|taru|mū-
 la|deśe kumārayor jaṭā|grathana|vṛttāntam antar|hitavaty
 asmi.

JĀMBAVĀN: Śravaṇe, sarvam etat kalyāṇ' |ôdarkaṃ bhaviṣya-
 ti. tatas tataḥ.

5.15 ŚRAVAṆĀ: ahaṃ tu Niṣāda|pati|prītaye tatr' âiv' âtiṣṭham.
 atīte ca gaṇa|rātre, sa|prakṛti|jāna|padaḥ pitṛ|svarg'|âro-
 haṇa|vārt' |âbhidhāyī Dāśarathir dvitīyo Rāma|bhadram
 Ayodhyām ānetuṃ ten' âiva pathā Citrakūṭam upāga-
 taḥ.

JĀMBAVĀN: (*sa/śaṅkam*) tatas tataḥ.

ŚRAVAṆĀ: tataś ca, tasmin: «ārya, lokeṣu Kekayānām an|alpa|
 kīrti|stambham ākalpaṃ nikhanatā ken' âpi vidhinā cha-
 litas tātāḥ. pratigṛhāṇa Raghūṇām dhuram!» iti punaḥ
 punar anubandhī Rāmeṇa śarīra|sprṣṭikayā pratyādiṣṭaḥ,
 kṛta|jaṭā|parigraho Bharataḥ Śarabhaṅga|muni|preṣitām
 Rāmasya pādukām bhadr'|āsanam adhiropya, prajānām
 ābhyudayikam avekṣamāṇaḥ, tad' âiva Nandigrāmaṃ
 gataḥ.

was not easy to follow for the upward-looking curious eyes of the young Shabara women, whose large breasts could hardly be embraced by anyone*—for he left immediately for the Chitra-kuta mountain.

JÁMBAVAN: What an ordeal!

SHRÁVANA: Sir, it is because I was afraid of arousing pity for them that I did not tell you first that the two princes had made matted locks for themselves under the *ingudi* tree.

JÁMBAVAN: Shrāvana, all this will have a happy ending. And then what happened?

SHRÁVANA: To please the King of Nishádas, Guha, I stayed 5.15 at the same place. And, after a number of nights, Dasharatha's second son, Bharata, arrived with his ministers and subjects, with the news that their father had gone to heaven; and then he also left for the Chitra-kuta mountain, following the same path, in order to take Rama back to Ayódhya.

JÁMBAVAN: (*with anxiety*) And then what happened?

SHRÁVANA: When they met, Bharata kept saying that by means of some plot that undermined forever the long-standing fame of the Kékayas,* their father was cheated and that Rama should now accept being the Raghu king; but Rama replied only with a warning gesture.* Then Bharata also transformed himself into an ascetic with matted locks and put Rama's sandals, which had been sent through the sage Shara-bhanga, on the throne.*

JĀMBAVĀN: (*sa/harṣam*) hanta, phalitam asmad|vyavasāya|
Śravaṇā|pariśrāmābhyām. tatas tataḥ.

ŚRAVAṆĀ: tataś ca, «āśaucam āsthitasya kṣatriyasya pratiṣi-
ddham astra|grahaṇam» iti chidr'|ânveṣibhir jana|sthā-
na|vāstavyaiḥ Khara|Dūṣaṇa|prabhṛtibhis tatra Virādho
nāma rākṣasas tīkṣṇaḥ prahitaḥ.

5.20 JĀMBAVĀN: (*vihasya*) dhiṁ mūrkhāḥ! ātipātike hi kārye rāj-
ñam sadyo viśuddhiḥ. tatas tataḥ.

ŚRAVAṆĀ: tataś ca, Virādha|vadha|kṣaṇ'|ākṣipta|hṛdaye duḥ|
saha|śoka|dīrgh'|āhnīm aurdhva|daiḥikīm pituḥ kriyām
ativāhya, bhagavatā catuḥ|samudra|muṣṭim|dhayena Vi-
ndhy'|ācala|cāpal'|ārambha|visrambha|ghātīnā Vātāpi|
dānava|dīrgha|nidrā|maṅgala|kalaśena kalaśa|yoninā sa|
nāthām araṇya|vīthīm pratiṣṭhamāne Dāśarathau, pathi
Dhārādharo nāma vāyasaḥ sahas" aiva Vaidehīm upādra-
vat.

JĀMBAVĀN: (*sva/gatam*) idaṁ tāvad apaśakunaṁ nāma. (*pra-
kāśam*) tatas tataḥ?

ŚRAVAṆĀ: tataś ca,

rakṣo'|bhicāra|caru|bhāṇḍam iva stanam yo
devyā Videha|duhitur vidadāra kākāḥ,
aiṣṭikam astraṁ adhikṛtya tadā tam akṣṇā
kāṇī|cakāra caramo Raghu|rāja|putraḥ

PRELUDE TO ACT V

Seeking the prosperity of the subjects, Bharata left for Nandi-grama.

JÁMBAVAN: (*happily*) Our efforts and Shrávana's diligence have borne their fruit.* And then?

SHRÁVANA: Since a warrior who has become impure due to his contact with the dead is not allowed to take up his arms, Cruel, Corrupt and other demons living in Jana-sthana, eager to find a vulnerable point of Rama to attack, sent there a surly demon called Virádha.

JÁMBAVAN: (*smiling*) Those idiots! If a king has an urgent task to perform, he is immediately purified anyway. And then? 5.20

SHRÁVANA: Then Rama, with his heart set on killing Virádha, first performed the funerary rites for his father for some long days spent in deep sadness and left for the forest ruled by jar-born Agástya: the sage who once drank up the four oceans, who confidently put an end to the foolish efforts of the Vindhya mountains and who served as the water pot to protect the eternal sleep of the demon Vatápi.* But, on their way to that forest, a crow called Dhara-dhara suddenly attacked Sita.

JÁMBAVAN: (*aside*) But this is a bad omen. (*aloud*) And then?

SHRÁVANA: Well, then,

As if Princess Sita's breast contained an offering to perform black magic for demons,* the crow attacked it, but was made blind in one eye by the arrow sent from the bow of the eldest* Raghu prince, Rama.

5.25 JĀMBAVĀN: tatas tataḥ?

ŚRAVAṆĀ: tataś ca,

kramen' âiva Sutīkṣṇ'ādīn upasthāya mahāmunīn,
Agastyaśāsanād āste Pañcavatīyāṃ Ragh'ûdvahaḥ.

JĀMBAVĀN: (*sa/harṣam*) tarhi hasta|stha ev' âsmākam. kiyad
antaram R̥ṣyamūka|Janasthānayoh?

ŚRAVAṆĀ: ārya, na khalv ady' âpi śrotavyaṃ śṛṇoṣi.

5.30 JĀMBAVĀN: avahito 'smi.

ŚRAVAṆĀ: tatra ca, kāmukī Rāma|bhadram anupraviśya «ra-
saṃ dāsyāṃ' iti» saṃkalpita|pati|droha|pātakini Śūrpaṇa-
khā Lakṣmaṇa|roṣa|hutabhuji karṇa|nās'âuṣṭhamayībhis
tiṣṭbhir āhutibhiḥ prāyaś|cittayāṃ|cakre.

JĀMBAVĀN: (*s'āśāṅkam*) ahaha, mahān an|artha|kandaḥ saṃ-
vṛttaḥ. atha bhaginyās tādṛsaṃ viḍambanam avalokya,
Khar'ādibhiḥ kiṃ pratipannam?

ŚRAVAṆĀ: (*vihasya*) ārya, kiṃ pratipannam? yad Rāma|bha-
dre dhṛta|dhanuṣi pratipadyate.

JÁMBAVAN: And then?

5.25

SHRÁVANA: Then,

the Raghu prince paid homage to the sages, Suti-kshna and the others in due course, and stayed in the Pancha-vati hermitage, following Agastyā's advice.

JÁMBAVAN: (*with delight*) So he is in our hands. What is the distance between the Rishya-muka mountain and Jana-sthana?

SHRÁVANA: My lord, you have not yet heard everything you needed to.

JÁMBAVAN: I am listening.

5.30

SHRÁVANA: In that forest, the demoness Shurpa-nakha, who was desirous of Rama, followed him to give him some "drinks."* She thus committed the crime of acting against her imaginary husband,* and was punished by making a triple offering, as it were, of her ears, nose and lips, which were consumed by Lákshmana's fire of anger.*

JÁMBAVAN: (*with alarm*) Ah, this will be the source of some great disaster. When Cruel and the other demons saw what a terrible thing happened to their sister, what did they do?

SHRÁVANA: (*smiling*) My lord, what could they do? They did what one can do against Rama, who carries his bow.

JĀMBAVĀN: (*sa/hāsam*) tat kiṃ te 'pi Vāli|sāhāyak'|ôpasthā-
yino Virādha|yātrā|prahatam adhvānam anuprapannāḥ?

5.35 ŚRAVAṆĀ: atha kim.

JĀMBAVĀN: Śravaṇe, prarūḍham idānīm Rāma|Rāvaṇayor
vairam.

ŚRAVAṆĀ: (*hasantī*) ārya, manye Khara|Dūṣaṇa|prabhṛtīnām
abhibhav'|ābhidhāne kevalam kleśayiṣyati vācam, ātma-
naḥ punar an|akṣaram api Śūrpaṇakhā|mukhaṃ sukham
āvedayiṣyati Daśakandharasya.

JĀMBAVĀN: (*sa/smitam*) Śravaṇe, ati|lagh'|ūtthānam anar-
tham utprekṣya pramugdho 'smi.

Aikṣvākeṇa pur" āpi Kauśika|makhād
ārabhya Laṅk" |ēśvaro
dhatte śāśvatikaṃ virodham; adhunā
tv ete hatā bāndhavāḥ.
utsāha|prabhu|mantra|śaktibhir alaṃ|
bhūṣṇuś, chala|jño, balī,
dṛptaḥ Śūrpaṇakhā|nikāram aparaṃ
dṛṣtvā kathaṃ mṛṣyate?

5.40 śanaiḥ śanair anayor virodha|saṃdhukṣaṇena tulya|vyasa-
na|stho Dāśarathir a|sahāyaḥ Sūrya|sūnunā saṃdhātum
īṣat|karaḥ syāt.

ŚRAVAṆĀ: ārya, kim idānīm anuṣṭheyam? mama hi śiṣya|pu-
tro niṣāda|cakra|vartī Guho Lakṣmaṇa|mitram. anena
sopānena sukh'|ādhiroho Raghu|patir asmākam.

JÁMBAVAN: (*with a smile*) So they also went the same way that Virádha treaded, ready to help Vali.

SHRÁVANA: Of course.

5.35

JÁMBAVAN: Shrāvana, the enmity between Rama and Rávana has been well established.

SHRÁVANA: (*laughing*) Sir, I think that if Shurpa-nakha is to speak of the defeat of Cruel, Corrupt and the other demons, she will only cause her tongue to hurt. And, in any case, her mutilated mouth will easily convey her own defeat to ten-headed Rávana even without words.

JÁMBAVAN: (*smiling*) Shrāvana, seeing that Rama's misfortune is so imminent, I feel quite surprised.

Ever since Vishva-mitra's sacrifice, Rama has become the archenemy of the Lord of Lanka. And now even Rávana's relatives have been hurt. Rávana possesses the power of perseverance, he has authority and wit. He knows how to cheat people, he is strong and proud. Now how will he bear to see Shurpa-nakha's being gravely insulted?

As the enmity between these two is slowly kindled, Rama, who is without any help, will easily form an alliance with Sugriva, the son of the Sun, since he is in a similarly difficult situation. 5.40

SHRÁVANA: Sir, what shall I do now? My disciple's son, the King of Nishádas, Guha, is a friend of Lákshmana's. With his help, we can easily approach Rama.

JĀMBAVĀN: (*sa/harṣa/smitam*) Śravaṇe, satyam asi Sugrīva|
pakṣa|pātinī. tad gaccha, sa|tvaram upasthāpaya Niṣāda|
rājam!

iti ŚRAVAṆĀ niṣkrāntā.

JĀMBAVĀN: (*sarvato nirūpya*) aye, purāṇa|priya|suhṛd asmā-
kaṃ dakṣiṇasyāṃ diśi parāpatan Jaṭāyur iva lakṣyate. tad
enam anupālayāmi tāvat. dūra|drśo hi grdhṛāḥ. kadā cid
eṣa Laṅkā|dvīpa|vṛttāntam apy upalabheta.

5.45 *praviśya.*

JAṬĀYUḤ: prāpt' āiv' ēyam asmābhiḥ Pañcavaṭī, yad amūr
Godāvari|taraṅga|sīkara|seka|sukumāra|māṃsala|parisar'|
āraṇya|mālinyo Janasthāna|sīmānaḥ. api ca,

drśyante madhu|matta|kokila|vadhū|
nirdhūta|cūt'āṅkura|
prāg|bhāra|prasarat|parāga|sikatā|
durgās taṭī|bhūmayāḥ
yāḥ kṛcchrād atilaṅghya lubdhaka|bhayāt,
tair eva reṇ'ūtkarair
dhārā|vāhibhir asti luṭpa|padavī|
niḥśaṅkam eṇī|kulam.

JĀMBAVĀN: (*kiṃ cid upasṛtya*) kutaḥ punar iyatā vegena va-
yasyaḥ?

PRELUDE TO ACT V

JÁMBAVAN: (*smiling happily*) Shrávana, you are indeed biased toward Sugriva. So go and take the King of Nishádas to Rama quickly.

SHRÁVANA *exits*.

JÁMBAVAN: (*looking everywhere*) O, it seems that my good old friend Jatáyus is seen there, flying toward the South. I shall wait for him here. Vultures can see very far; perhaps he learned some news about the island of Lanka at some point.

JATÁYUS *enters*.

5.45

JATÁYUS: At long last I have reached Pancha-vati, for here are the borders of Jana-sthana, adorned with the surrounding forests, which are made thick and tender by the showers of water that originate in the waves of the Godávari River. Moreover,

The female cuckoos, drunk with honey,* shook the mango buds, from which fell so much sand-like pollen that it now seems to have made the riverbanks difficult to cross. The black deer, scared of hunters, have leaped beyond those dunes somehow, and as their tracks have been recovered by the continuous shower of pollen, they are now staying over there without fear.

JÁMBAVAN: (*approaching him slowly*) Why is my friend in such a hurry?

JATĀYUḤ: (*dṛṣṭvā*) katham, Jāmbavān! sakhe, kṣamasva. na
sa|bhājayaṣyāmi tāvad bhavantam. mayā hi Malay'ācala|
kulāyād ārya|Saṃpāti|pādān abhivādyā nivartamānena,
Mārīca|sahāyena saṃcarann imām araṇyānīm abhilak-
ṣito rākṣasa|rājaḥ. tad ati|viṣamam āśaṅkamānaṃ māṃ
vatsa|Rāma|bhadrā|snehas tvarayati.

5.50 JĀMBAVĀN: (*sva|gatam*) vayam apy etad eva pratipatsāmahe.
(*prakāśam*) sakhe, tvarasva!

iti niṣkrāntaḥ.

JATĀYUḤ: (*parikramy' āvalokya ca*) iyam agre Pañcavaṭī. (*sa|
vitarkam*)

nīto dūraṃ kanaka|hariṇa|
chadmanā Rāma|bhadrāḥ.
paścād enaṃ drutam upasaraty
eṣa vatsaḥ kaniṣṭhaḥ.
bibhyad bibhyat praviśati tataḥ
parṇa|śālāṃ ca bhikṣuḥ,
dhik, kaṣṭam bhoḥ, prathayati nijām
ākṛtiṃ: Rāvaṇo 'yam!

ahaha,

5.55 «ārya|putra, ārya|putr' ēti» rudantīm kurarīm iva
ratham āropya Vaidehīm eṣa pāpaḥ kva gacchati?

s'āṭopaṃ parikrāman

re re, Rāvaṇa, re re!

vadhūṭīm Ikṣvākor
nija|kara|tala|sparśa|malinām
imām kurvāṇasya
sphurati hṛdi śobh" āiva bhavataḥ.

JATÁYUS: (*seeing him*) O Jámavan, my friend, please forgive me that I cannot greet you appropriately. I was on my way back from our nest in the Málaya mountain, after I visited the my elder brother, Sampáti, when I noticed the king of demons, accompanied by his friend Marícha, heading for this forest. I suspect some wicked plot is being hatched here, and my love for my dear Rama is urging me to go and see him.

JÁMBAVAN: (*aside*) I should also like to know what is hap- 5.50
pening. . . (*aloud*) My friend, do not delay!

JÁMBAVAN *exits*.

JATÁYUS: (*goes around the stage and watches something*) Here is the Pancha-vati in front of me. (*reflecting*)

Rama got lured far away by Marícha disguised as a golden deer, and then his young brother, Lákshmana, followed him quickly. Now here is a mendicant entering timidly their hut made of leaves. Fie, now he discloses his real form—this is Rávana!

Ah,

Sita is crying out for her husband like a *kúrari*,* but 5.55
that wicked demon has put her on his chariot—
where is he going with her?

He goes around the stage proudly.

Hey, Rávana, hey,

You have defiled Rama's wife, whom he has just married, by touching her with your hand—and your heart throbs with joy! But how come you have not even considered those in whose dynasty

kule yeṣāṃ kiṃ ca

tvam asi, gaṇitās te 'pi guravo

na sapta brahmāṇaḥ

katham iva Pulastya|prabhṛtayaḥ?

(*punar ākāśe*) alik'āṭṭa|hāsa|dhūma|dhūsarita|daśa|vaktra|va-
lmika! kim āttha, re, rākṣas'āpaśada? kim āttha?

5.60 «jagad|vilobhi|Sīt"ākhyam āmiṣaṃ harato mama
ayaṃ kila jarad|gṛdhraḥ karād ācchidya neṣyati?»

iti? āḥ, pāpa, katham evam abhidadhāsi? tiṣṭha tiṣṭha!

bhuja|viṭapa|madena vyartham andhaṃ|bhaviṣṇur,

dhig, apasarasi cauraṃ|kāram ākruśyamānaḥ.

tvad|urasi vidadhātu svām avaskāra|kelim

kuṭila|karaja|koṭi|krūra|karmā Jaṭāyuh.

iti niṣkrāntaḥ.

śuddha|viṣkambhaḥ.

PRELUDE TO ACT V

you were born: your elders, the seven sages, Pulá-
styā and the others?*

(*again, in the air*) Your ten swollen heads are covered with
smoke from your false laughter! What did you say, you
wretched demon? What did you say?

“I am taking Sita, coveted by the whole world, 5.60
with me. Now, could this old vulture take her out
of my hands, like it would grab a piece of meat for
prey?”

O wicked demon, how can you say that? Stop, stop!

You are blinded by your pride without reason,
thinking that your arms are very strong—fie, you
are escaping from those who have declared you a
thief. But Jatáyus, who is cruel with his sharp and
crooked nails, shall play a game of scratching with
you.

JATÁYUS *exits*.

End of the Sanskrit prelude.

ACT V
SUGRÍVA'S CONSECRATION

5.65 *tataḥ praviśati* LAKṢMAṆAḤ.

LAKṢMAṆAḤ: aho, dur|nivāra|dāruṇa|krodha|śoka|lajjā|ga-
hano viṣamo 'yaṃ daśā|vivartaḥ, yasminn iti|kartavyat"|
ābhidhānam apy asmākam an|aupayikam. tathā hi,

tat|tādr̥g|Daśa|kaṇṭha|vañcana|ruṣā
dhūmāyamāno giram
n' ārdh'|ōkti|praviṇa|varṇa|vidhurām
āryaḥ samāpnoti me,
cāpe tāta|Jaṭāyu|jīvita|kathā|
paryanta|dhūmāyita|
krodh'|ōtpīḍa|nipīta|śoka|jaḍimā
dṛṣṭis tu viśrāmyati.

(*nepathy'ābhimukhaḥ*) ita ita ārya Mārīca|mathana, dṛśya-
ntām amūr avācīm kakubham abhivardhamānā Vindh-
ya|vana|vīthayaḥ.

praviśya.

5.70 RĀMAḤ: (*ākāśe lakṣyaṃ baddhvā*)

kule vā śaurye vā
bhuja|samudaye vā tapasi vā
babhūvur na prāñcas
tvam iva bhavitāro na carame;
aho, diṇ|mohas te
samajani cirād, eṣa na khalu
pravīrāṇām panthā,
Daśa|vadana, yen' āsi calitaḥ.

LÁKSHMANA: This turn of our fate is terrible and is pervaded by our anger, dejection and shame, which are harsh and difficult to control. In this plight we are at a loss even to tell ourselves what we should do:

His voice is overwhelmed with grief and the sounds he makes melt away as he pronounces only half the words, being enraged by that trick of ten-headed Rávana—my brother cannot finish what he started saying to me. But the numbness of despair disappears from his eyes at the sharp feeling of wrath he experiences when he learns everything about how our good old Jatáyus's life ended, and his glance is now fixed on his bow.

(*toward the rear of the stage*) Come over here, killer of Marícha. Look, here are the forests in the Vindhya mountain stretching toward the southern direction.

RAMA enters.

RAMA: (*looking at something in the air*)

No one has been and no one will ever be comparable to you in breed, courage, strength or asceticism. But, alas, you lost your sense of direction a long time ago; for the path you follow is not that of heroes, o ten-headed Rávana.

(*vimṛśya, sa/kheda/smitam*) aho Paulastya,

siddha|śrotra|paramparā|parigatair
 ebhiḥ prapautrasya te
 vṛttair adya Pulastya|varjam abhitaḥ
 smereṣu deva|rṣiṣu,
 viṣvag|vṛttir a|saṃgatā namayitum
 durvāra|lajjā|bhara|
 mlāna|śrīs tu catur|mukhī bhagavato
 Dhātuḥ katham vartate?

(*kṣaṇam anudhyāya*) hā priye, Videha|rāja|putri! (*iti saṃ-
 varaṇam nāṭayati*)

5.75 LAKṢMAṆAḤ: (*upasṛtya*) ārya, ko 'yam abhiṣaṅgo nāma bha-
 vā|dṛṣān apy āspadī|karoti?

patati vyasane daivād dāruṇe dāraṇ'|ātmani
 saṃvarmayati vajreṇa dhairyam hi mahatām manaḥ.

RĀMAḤ: (*dīrgham uṣṇam ca niḥśvasya*) vatsa,

sahaja|dhairya|vaśam|vada|vṛttayo
 hṛdi rūṣaś ca śucaś ca niyantritāḥ.
 iha tu kiṃ karavai, yad apatrapā
 kim api mām avamatya vijṛmbhate?

LAKṢMAṆAḤ: (*puro 'valokya*) ārya, ayam agre tāta|Jaṭāyuṣo
 vīra|loka|sādhana|siddha|kṣetram araṇyaṇī|saṃniveśaḥ.
 paśya,

ACT V: SUGRÍVA'S CONSECRATION

(*reflecting, smiling with fatigue*) Hey, Rávana, descendant of Pulástya,

When the divine sages learn about your deeds, transmitted to them by a series of *siddhas*,* they will all laugh, except Pulástya, since you are his great-grandson. And then the four heads of Brahma, the venerable Creator, which are turned to the different directions and thus make it impossible for the god to bend them down at once, will lose their luster because of the great and unbearable shame—but what else can they do?*

(*thinking for a moment*) Alas, my dear princess of Vidéha!
(*He mimes that he conceals his feelings.*)

LÁKSHMANA: (*approaching him*) My brother, what is this 5.75
despair that can affect even someone like you?

When a terrible and great disaster that can tear one apart happens, then great people's hearts build a diamond shield out of their courage.

RAMA: (*heaving a deep sigh of despair*) My little brother,

Anger and sorrow can be kept in the heart, for they are under the control of one's natural fortitude. But what can I do if the shame that has somehow overcome me is so manifest?

LÁKSHMANA: (*looking ahead*) My brother, here is the part of the forest that has become a site of holy power, because our old Jatáyus ascended to the heaven of heroes in this very place. Look,

5.80 bhagno 'yaṃ katham asti Rāvaṇa|rathas
tātena vajr'āṅkura|
krūr'āpaskiramāṇa|bhaṅgura|nakha|
troṭi|truṭad|bandhanaḥ?

RĀMAḤ: (*sa/karuṇam*)

hā Sīradhvaja|rāja|putri, sa tadā
dṛṣṭas tvayā dhanyayā
Pakṣ"īndro Daśa|kaṇṭha|kuñjara|śīraḥ|
saṃcāri|pañcānanaḥ.

iti LAKṢMAṆAM *avaṣṭabhya dhyānaṃ nāṭayati.*

LAKṢMAṆAḤ: (*sva/gatam*) mahān doṣaḥ khalv ayam atipra-
sajyamāno mānasaḥ śok'ākhyo vikāraḥ. tad anyataḥ pra-
sārayāmi. (*prakāśam*) ārya, paśya paśya!

5.85 Vindhya|giri|rāja|kany"|
āntaḥ|puram etās taraṅga|mālinyaḥ
vetasvatībhir adbhis
taurya|trika|guṇanikāṃ dadhate.

RĀMAḤ: (*unmīlya cakṣuṣī, dīrgham uṣṇam ca niḥśvasya*) vat-
sa, darśanīyam etat.

kumuda|vana|viśāya|jāgrad|ambho-
ruha|kṛta|yāmika|vibhramā ramante
mada|kala|kari|karṇa|tāla|nṛtyan|
mukhara|mayūra|manoramās taṭinyaḥ.

ACT V: SUGRÍVA'S CONSECRATION

Why, he was able to break Rávana's chariot, when 5.80
he tore its rope with his bent claws and beak,
which cruelly scratch anything like sharp pieces
of diamond.

RAMA: (*with compassion*)

Alas, daughter of King Jánaka, you were lucky
enough to see this King of Birds, who was attack-
ing Rávana's heads like a lion would attack the
head of an elephant.

Turning toward LÁKSHMANA, he mimes to be in deep thought.

LÁKSHMANA: (*aside*) When this mental illness called sorrow
lasts long, it is very harmful. I shall go somewhere else.
(*aloud*) My brother, look, look,

These rivers garlanded by their waves form the 5.85
harem of the royal Vindhya mountain. With their
waters full of reeds, they practice music, singing
and dancing.

RAMA: (*opening his eyes and heaving a deep sigh*) My little
brother, look how wonderful this is—

The rivers are gracefully enjoying themselves as the
day-lotuses take their turn to act as sentinels, while
the night-lotuses go to sleep; and on the beautiful
riverbanks the peacocks are noisily dancing to the
rhythm beaten by the flapping ears of elephants in
rut.*

iti parikrāmataḥ

LAKṢMAṆAḤ: ārya, ayam ito girir Mālyavān.

5.90 iha mahiṣa|viṣāṇa|vyasta|pāṣāṇa|pīṭha|
skhalana|sulabha|rohida|garbhīṇī|bhrūṇa|hatyāḥ,
kuhara|viharamāṇa|prauḍha|bhallūka|hikkā|
caya|cakita|kirāta|srasta|śastrā van'āntāḥ.

RĀMAḤ: (*ciraṃ dṛṣtvā, sa/karun'āśram*)

pratiparisaram bhūyān arghaḥ
śikhaṇḍa|bhṛtām, yathā|
militam alibhiḥ sambhujyante
kadamba|vibhūtayaḥ;
abhinava|ghana|vyūḍh'|ôraskaḥ
pravarṣati Mālyavān
viṣadhara|vadhū|garbh'|ādhāna|
priyaṃ|karaṇīr apaḥ.

vatsa Lakṣmaṇa, dhāraya mām. na śaknomyi stambhayitum
ātmānam.

iyam a|virala|śvāsā
śuṣyan|mukhī bhidura|svarā
tanur avayavaiḥ śrānta|
srastair upaiti vivarṇatām.
sphurati jaḍatā, bāṣpā-
yete dṛṣṭau, galati smṛtir,
mayi rasatayā śoko
bhāvaś cireṇa vipacyate.

5.95 *iti* LAKṢMAṆENA *dhāryamāṇo nimīlit'ākṣa eva*

hā priye, Daṇḍak'|āraṇya|vihāra|sa|brahma|cāriṇi!

They both walk around the stage.

LÁKSHMANA: My brother, here is the Mályavan mountain.

Here, at the edge of the forest, buffaloes split the
rocks into pieces with their horns, and as pregnant
deer stumble on those stones they often lose their
fetuses; and here huge bears living in the caves
frighten the hunters with their grunts so that they
drop their weapons. 5.90

RAMA: (*staring, then with compassion and in tears*)

The peacocks are having a great feast everywhere,
and the bees are enjoying the rich blossoms of
the *kadámba** trees wherever they find them.* The
chest of the Mályavan mountain is covered with
newly formed rainclouds—it is now showering
down the waters, which please the cobra wives and
make them conceive.

My little brother, Lákshmana, hold me now. I cannot keep
myself upright.

I can hardly breathe, my mouth is parched and
my voice trembles, my limbs are tired and hang
down loosely while my body becomes all pale; my
apathy increases, tears appear in my eyes and my
memory fails—my state of sorrow is slowly being
transformed into a dominant sentiment.

As he is being held by LÁKSHMANA, he closes his eyes. 5.95

O my beloved! You spent your time in ascetic chastity with
me in the Dándaka forest.

iti punaḥ saṁvṛṇute.

LAKṢMAṆAḤ: (*sa/khedam, ātma/gatam*) kena punar eṣa raso
ras'āntareṇa tiras|kriyate?

NEPATHYE: āḥ pāpa, Kabandha|hataka, ayaṁ na bhavasi!

5.100 RĀMAḤ: (*ākarma, sa/sambhramam*) vatsa Lakṣmaṇa, dur|āt-
manā Danukabandhena kalahāyamāno vayasyas te Gu-
ha iva śrūyate. bahu|chalāni rakṣāṁsi. tat tvaritataram
abhyupapadyasva.

LAKṢMAṆAḤ: tathā.

iti niṣkrāntaḥ.

RĀMAḤ: (*sa/karuṇam*) devi vāmaśīle, Sīradhvaja|rāja|nandi-
ni, iyaṁ te viśva|visrambha|vimarda|vedinī nicula|niku-
ñja|rekḥā. iha hi,

«sva|vapuṣi nakha|lakṣma svena kṛtvā bhavatyā
kṛtam» iti caturāṇāṁ darśayiṣye sakhīnām.»

iti rahasi mayā te bhīṣitāyāḥ smarāmi

smara|parimala|mudrā|bhaṅga|sarvaṁ|sahāyāḥ.

5.105 *iti dhanur avaṣṭabhya* LAKṢMAṆA/vṛttānta|datta|cetās tath'
āiv' āste.

tataḥ praviśati LAKṢMAṆAḤ, GUHAḤ ca.

GUHAḤ: jayatu devaḥ.

ACT V: SUGRÍVA'S CONSECRATION

He faints again.

LÁKSHMANA: (*with sorrow, aside*) Which other sentiment could possibly override this one?

BEHIND THE SCENES: O wicked one, wretched Kabándha, you will not get away this time!

RAMA: (*hearing, with alarm*) My dear Lákshmana, I think I 5.100
hear your friend Guha fighting with Danu-kabándha.*
Demons play many tricks. So go and help him quickly.

LÁKSHMANA: I will.

LÁKSHMANA *exits*.

RAMA: (*with compassion*) My cross-tempered queen, daughter of Jánaka! Here is the line of thickly grown *níchula* reeds that have experienced a most intimate contact with you. For here,

I said to you in secret that I had made a nail mark on my body and would show it to your clever friends saying that it was you.* Then you got frightened of this plan of mine and were ready to endure anything to erase that sweet seal of love—this is how I remember you now.

Leaning on his bow, he sits there thinking about what LÁKSH- 5.105
MANA *has told him.*

LÁKSHMANA *and* GUHA *enter*.

GUHA: Long live Prince Lákshmana.

vinetā dṛptānām
 ayam a|bhaya|durgam divi|ṣadām,
 kaniṣṭhaḥ Kākutstho
 jayati jagad|āścarya|caritaḥ,
 yad|astraiḥ pāpmānam
 rajanicara|janma|graha|srjaṁ
 vijitya svar|lokān
 a|vikalam upātiṣṭhata Danuḥ.

RĀMAḤ: sādhu vṛttam. śivās tasya deva|yānāḥ panthānaḥ.
 vatsa Guha, viyati vartamānaḥ kaś cid acala iva lakṣitaḥ,
 kim asau ten' āiva Yojana|bāhunā praharaṇi|kṛtaḥ?

5.110 GUHAḤ:

Dundubhiṁ nāma daity'|ēndram niṣpipeṣa kap'|īśvaraḥ.
 tasya kaṅkāla|kūṭo 'yaṁ kumāreṇa viloḍitaḥ.

tatas tan|nimitta|janmā samprati Vāline mahān abhiyogaḥ
 sambhāvyate.

LAKṢMAṆAḤ: tataḥ kim?

RĀMAḤ: vatsa, mā m" āivam. mānanīyaḥ khalv asau purā-
 ṇa|vīro mah"|Êndra|sūnuḥ. (GUHAṂ *prati*) kutaḥ punar
 āgacchato vatsasya Yojana|bāhur antar|āyaḥ samvṛttaḥ?

5.115 GUHAḤ: deva, vyoma|yānena sa|tvaram atikrāmati Rāvaṇe
 Sītā|devyaḥ—

ACT V: SUGRÍVA'S CONSECRATION

You chastise those who are vain, you ensure the safety of the gods when they are in danger and you surprise the world with your exploits; you are ever victorious, the youngest descendant of the solar dynasty. Thanks to your arrows, Danu·kabándha has overcome the curse by which he was incarnated in the race of demons and he has reached heaven without fail.*

RAMA: Well done. May his path to heaven be auspicious. My dear Guha, I see some mountain-looking object moving in the air. Was that also transformed into a weapon by Danu·kabándha, with his eight-mile-long arm?*

GUHA:

5.110

The king of monkeys, Vali, tore the demon chief, Dúndubhi, to pieces. It is that demon's heap of bones that Prince Lákshmana has just turned over.

Now, because of this, Vali will launch a big attack on us.

LÁKSHMANA: So what?

RAMA: My brother, you should not speak like this. We should respect this famous hero, who is the son of the great Indra. (*to GUHA*) For what purpose were you on your way here when you stumbled into the long-armed Danu·kabándha?

GUHA: Your Majesty, when Rávana was quickly flying away 5.115
in the air, in his chariot, and queen Sita's. . .

RĀMAH: (*s'āśāṅkam, ātma/gatam*) tataḥ kiṃ syāt?

GUHAH: yad uttarīyaṃ patad utplutya Hanūmān agrahīt,
tad etad deva|guṇ'|ānurāgiṇā kumāra|Sugrīveṇa sa|bhā-
jayitum upasthitavato mama haste devasya prābhṛtī|kṛ-
tam.

iti RĀMASYA arpayati.

RĀMAH: (*grhītṵā, hṛdaye nidhāya, s'āśram*) hā devi, Videha|
nandini, katham uttarīya|śeṣā dṛśyase. (*iti nimīlit'ākṣo*
LAKṢMAṆAM *avalambate.*)

5.120 LAKṢMAṆAH: (*niḥśvasya*) sakhe Niṣāda|rāja, kuśalaṃ Sugrī-
vasya?

GUHAH: adya tvayi vārttam anuyūñjāne.

RĀMAH: (*sva/gatam*)

jānann eva Daś'|ānāno 'paharate
naḥ preyasīm, astu vā
Candr'|āpīdam upāsitaṃ sa hi śīro|
dāma svayaṃ kṛttavān.
daṇḍo 'nyo Daśa|kandharasya na punaḥ
kaṇṭh'|āṭavī|kartanād,
dhig, bāṇair mama Candrahāsa|hataka|
kṣuṇṇo 'yam adhvā vṛtaḥ.

LAKṢMAṆAH: ārya, katham asmāsu van'|āukaso 'pi saujaṇ-
yam anurudhyante?

ACT V: SUGRÍVA'S CONSECRATION

RAMA: (*with apprehension*) Then what happened?

GUHA: . . . and queen Sita's upper garment flew away, Hánuman caught it in the air. And when I left to come and pay homage to you, then Prince Sugríva, who takes your side in this matter, gave it to me as a present for you.

Thus he gives the garment to RAMA.

RAMA: (*takes it and presses it against his heart, with tears in his eyes*) O my queen, Princess of Vidéha, I can see only a piece of your clothes now. (*He closes his eyes and leans on LÁKSHMANA.*)

LÁKSHMANA: (*with a sigh*) My friend, King of the Nishádas, 5.120 is Sugríva in good health?

GUHA: Yes, and he thanks you for your kind inquiry.

RAMA: (*aside*)

Ten-headed Rávana took away my beloved, although he knew well the consequences of his act. Once he cut his garland of heads himself to worship Shiva—still, there is no other punishment for him than cutting his numerous heads. And thus, no matter how terrible it is, my arrows will have to follow the path trod by that wretched sword of Rávana called Chandra·hasa.*

LÁKSHMANA: My brother, how come even these animals are so generous toward us?

5.125 RĀMAḤ: kim ucyate. Sugrīvaḥ sa|nābhir asmākam. asya hi
prabhavo bhagavān aikṣvākasya rāja'|rṣi|vaṃśasya pra-
savitā Sahasra|dīdhitīḥ. (*hṛdaya/stham uttarīyaṃ dṛṣtvā*)
vatsa Guha, sprhayāmi Sugrīva|Hanūmator darśanāya.
tad Ṛṣyamūka|gāminam mārgam ādarśaya.

GUHAḤ: (*sa/harṣam, ātma/gatam*) katham, a|cirād eva pha-
lavatī Jāmbavato mantra|śaktiḥ! (*prakāśam.*) ita ito Ma-
taṅg'|āśrama|vartmanā devaḥ.

iti sarve parikrāmanti.

GUHAḤ: deva, paśya, paśya!

vidadhāti mudam akṣṇor nūtan'|ānūpa|nīpa|
prahasana|saha|caryā|nitya|nṛṭyan|mayūrāḥ
phala|pulakita|jambū|kuñja|kūjat|kapota|
priya|śabara|purandhrī|bandhavo Vindhya|rekḥaḥ.

5.130 RĀMAḤ: (*sarvato nirūpya, sa/khedam*)

samantād unmīlad|
bahala|laharī|laṅghana|kalā|
laghu|preṅkhat|pamp"|ā-
nila|vidalad|elā|surabhayaḥ
a|vidyā|Vaidehī|
śata|lipi|karīṇām mama dhiyām
amī hast'|ālambam
vipina|viniveśa vidadhate.

ACT V: SUGRÍVA'S CONSECRATION

RAMA: Of course they are very generous! Sugríva comes 5.125
from the same family as we do, for his father is also the
ancestor of our family of royal sages, descending from Ik-
shváku: the thousand-rayed Sun. (*looking at the garment
pressed against his heart*) My friend Guha, I should like to
see Sugríva and Hánuman. So please show me the way
to the Rishya-muka mountain.

GUHA: (*happily, aside*) How quickly Jámavan's clever plan
bears its fruit! (*aloud*) Come this way, Your Majesty,
follow the way to the sage Matángá's hermitage.

They all walk around the stage.

GUHA: Your Majesty, look here,

Peacocks on this mountain are incessantly danc-
ing to accompany the cheerful blossoming* of the
new *kadámba* flowers on the trees surrounded with
water.* And the wives of hunters here love the coo-
ing doves* in the woods, where rose-apple trees
laden with their fruit look thrilled.* Thus do the
ranges of the Vindhya mountain, the friends of
these hunter wives, fill our eyes with joy.

RAMA: (*looking everywhere, dejectedly*)

5.130

These forest grounds smell good with the car-
damoms that are being opened up by the breeze
over the Pampa lake; the wind is blowing gently
as it jumps over the many rising waves everywhere
skillfully. While my mind pictures hundreds of
imaginary Sitas, these places give it a helping hand.

LAKṢMAṆAḤ: ārya, itas tāvat,

bhaya|bhraṣṭa|preyo|
 viraha|nirahaṅkāra|hariṇī|
 mukh'|ālok'|ōnmīlad|
 guru|karuṇa|rugṇāṃ saḥacarīm
 vilokya mlecchantīm
 «alam, alam» iti prāk praṇihitaṃ
 śaravyāl lubdhānām
 hṛdayam aparāddham na tu śarāḥ.

RĀMAḤ: (*s'/āśram*) hā devi,

5.135 Mārīca|mṛgayā|vyagre mayi, prāpte ca Rāvaṇe
 āsām iva kuraṅgīṇām tav' ōtpaśyāmi locane.

LAKṢMAṆAḤ: (*sva/gatam*) kaḥ punar upāyo yena vinodyate
 hṛdayam āryasya?

NEPATHYE: bho bho van'|āukasah! kathayantu bhavantaḥ,
 ken' āsmat|kīrti|kāminī|caṅkramaṇa|keli|parvato vivarti-
 to Danu|rāja|kaṅkāla|kūṭaḥ?

GUHAḤ: (*dṛṣṭvā, sa/saṃbhramam*) deva, paśya paśya! kana-
 ka|maya|sahasrapattra|vaikakṣyaka|prabhā|maṇḍalena,
 Dundubhi|karaṅka|vyatikara|janmanā roṣa|rāgeṇa sva-
 bhāva|piṅgalatayā ca tri|guṇa|piśaṅgīm tanum ādadhā-
 naḥ plavaga|rājo 'yam ita ev' ābhivartate.

ACT V: SUGRÍVA'S CONSECRATION

LÁKSHMANA: My brother, come over here,

When the selflessly devoted female deer was left behind by her beloved who had escaped in fright, the hunter's wife, seeing her face, was overwhelmed by deep compassion and prayed in confusion to her husband, "Please, stop this, stop." And although the hunter's heart turned away from his target at this sight, the arrows he had already sent away did not.

RAMA: (*in tears*) O my queen,

When I was busy chasing Marícha, and Rávana 5.135
arrived here, then your eyes must have been like
the eyes of these deer—or so I imagine them.

LÁKSHMANA: (*aside*) With what means could I divert my
brother's mind?

BEHIND THE SCENES: Hey, inhabitants of the forest! Tell
me, who turned upside down the heap of Danu·kabán-
dha's bones, which had served as the playground of my
beloved Fame to roam there.*

GUHA: (*seeing him, with alarm*) Your Majesty, look, he has
a bright golden lotus garland on his chest; his anger is
flaming because this heap of Dúndubhi's bones has been
turned over and he is also naturally reddish brown—
thus, the king of monkeys has taken on a form that
is thrice reddish for these three reasons, and he is now
approaching us.

Paulasty'âvayav'âugha|saṅkaṭa|bhujā|
 mūla|kṣaṇ'|ônmūlita|
 dvai|rājyām Amarāvatīm kṛtavate
 vīrāya yasmai Hariḥ
 nity'|ālokana|kautuka|vyasaninīḥ,
 śaṅke, sahasraṃ dṛśaḥ
 piṇḍī|kṛtya dala|chalena kanak'|ām-
 bho|ja|srajaṃ dattavān.

5.140 kṣaṇaṃ ca devasya mahā|vīro 'yam Ṛṣyamūka|yātrām an-
 tarayiṣyati. tad aham agrato gatvā, diṣṭyā vardhayāmi
 Sūrya|tanayam.

RĀMAH: evam astu.

GUHAH: vācikaṃ punar etāvat kumāra|Sugrīvasya yad: «mi-
 tra|paryāy'|āntaritaṃ devasya dāsyam icchām' īti.»

RĀMAH: (*apavārya*) vatsa Lakṣmaṇa, evam āha vayasyas te
 Guhaḥ. kiṃ ca, mantr'|ôtsāha|śakti|sampannānām api
 prabhu|śaktim apekṣante siddhayaḥ. tad ahaṃ Vāli|sthā-
 ne Sugrīvam ādiśya, tat|kośa|daṇḍābhyām samagra|śaktir
 vaira|pāraṃ gantum icchāmi.

LAKṢMAṆAH: (*sa/smitam*) yady evam, upayujyamānam In-
 dra|sūnum upekṣya, Sugrīven' ôpayokṣyamāṇena san-
 dhir iti vakraḥ khalv ayam panthāḥ.

ACT V: SUGRÍVA'S CONSECRATION

This hero managed to save the celestial city of Amarávati in a moment from being ruled by two kings at the same time when he squeezed Rávana's limbs under his armpits.* It appears that Indra then transformed his own thousand eyes, which were constantly observing everything with great interest, into a thousand-petaled lotus, and had given it to him as a reward, in the form of a golden lotus necklace.

In an instant, this great hero shall obstruct you on your way 5.140
to Rishya-muka. I shall go before you and give my best wishes to Sugríva.

RAMA: Let it be so.

GUHA: Prince Sugríva has also sent the following message to you: "What is only alluded to in friendship is servanthip, and it is your servant that I should like to be."

RAMA: (*aside*) My brother, Lákshmana, this is what your friend, Guha, says to me. Moreover, even for those who possess the gifts of cleverness and perseverance, success depends on one's power to rule. Therefore I shall put Sugríva on Vali's throne, and thus obtain all the conditions for power, as I shall be supported by his royal fortune and scepter.*

LÁKSHMANA: (*smiling*) If it is so, then instead of turning to Indra's son, Vali, who could help us at present, we shall form an alliance with Sugríva, who will be able to help us later—we have a rather crooked way of doing things, indeed.

5.145 RĀMAḤ: (*sa/smitam*) vatsa, sādhv evaṃ bravīṣi. kiṃ tu,

dṛpyat|Paulastya|kaṇḍū|bhidura|bhujā|bhar'ḷoṣ-
 māyamāṇaḥ Kap'ḷindro
 n' āyaṃ naḥ sandadhīta, kva cid api hi vidhau
 n' āiva sāhāyya|kāmaḥ.
 so 'haṃ Sugrīvaṃ etad|damana|dṛḍhataṃ
 mitram icchāmi kartuṃ;
 pāra|straiṇeya|putra|vyaya|śīthila|śucaṃ
 Śakram ārādhayāmi.

LAKṢMAṆAḤ: sādhu|darśinī buddhir āryasya. kiṃ ca, vidhū-
 ta|śāpen' āpi Danunā deva|bhūyaṃ gatim upalambhiteṇa
 sandiṣṭam āryasya yathā: «asya Niṣāda|pater vacasi deven'
 āvadhātavyam» iti.

RĀMAḤ: tad Guho 'pi pratidūtyam arhati.

LAKṢMAṆAḤ: (*GUHAṃ prati*) evaṃ asmad|girā Sugrīvo vak-
 tavyaḥ:

5.150 «pitā 'yaṃ reto|dhās
 tava taraṇir asmat|kula|gurur,
 Manur vaimātreyas
 tad api sahajaṃ mitram asi naḥ.
 ath' āpi jñāteyaṃ
 śīthilayasi kāpeya|taralaḥ,
 śarās tan me Vāli
 kṣataja|rasa|lolāḥ pratibhuvāḥ.»

ACT V: SUGRÍVA'S CONSECRATION

RAMA: (*smiling*) My brother, you are perfectly right. How- 5.145
ever,

The monkey-king, Vali, whose heavy arms put an end to the itch of the conceited Rávana to fight, is glowing with his power and will not form an alliance with us; he does not want to help us in any matter. Therefore I should like to be the ally of Sugríva, who is more determined to tame his adversary. And if Indra then becomes somewhat upset to lose the son he had from someone else's wife,* I shall duly propitiate him.*

LÁKSHMANA: You are clever to foresee everything so well. Moreover, the demon Kabándha, who was liberated from his curse* and reached the celestial realms as a god, also warned you that you should listen to what the Lord of Nishádas tells you.

RAMA: So Guha should be sent back as a messenger.

LÁKSHMANA: (*to GUHA*) Our message should be transmitted to Sugríva as follows:

“The father who begot you is the ancestor of our 5.150
family: the Sun; and Manu, the first man, is your stepmother's son*—therefore you are our natural ally. But if, true to your fickle monkey character, you betray us, your relatives, then these arrows of mine, which will be restless after tasting Vali's blood, shall make sure to look after your fate.”

RĀMAḤ: (*vihasya*) vatsa Guha! eṣa khalu Paulastya|gaten'
 āmarṣeṇa dhūmāyamāno yayā kayā cid vācā Saumitrir
 abhidadhātu nāma. satata|samidhyamāna|Jānakī|vira-
 ha|vaiśvānareṇa Rāma|cetasā punar agni|sākṣikam eva
 Sugrīvo mitram abhyupagataḥ.

GUHAḤ: (*sa/harṣam*) param anugṛhīto devena vikartana|ta-
 nayah. (*sa/parihāsa/smitam*)

Sugrīve yadi pakṣa|pāta|madhuram,
 deva, tvadīyaṃ manah,
 kiṃ nas tena? vidāṃ|karotu bhagavān
 ambhojinī|vallabhah,
 navyen' ātmaja|rājya|lābha|rabhas'|ōd-
 bhūtena yas tejasā
 pūrvasmād adhikena duḥ|sahataro
 lokeṣu vartīṣyate.

LAKṢMAṆAḤ: (*vihasya*) katham, Tapanā|tanayasya rājya|pra-
 dānam apy aṅgī|kārītā vayaṃ vayasyena.

5.155 RĀMAḤ: (*sa/smitam*) vatsa Guha, na tāvat prakāśam evaṃ
 pratiśuśrūṣati me hṛdayam.

GUHAḤ: (*sa/prasṛaya/smitam*) svāmin, iyaṃ eva mahatām
 śailī:

santo manasi|kṛty' āiva pravṛttāḥ kṛtya|vastuni;
 kasya pratiśṛṇoti sma kamalebhyaḥ śriyaṃ Ravih?

NEPATHYE: bho bhoḥ, saṃnihitā van'|āukasah! kathayantu
 bhavantaḥ: Dundubhi|karaṅka|vikṣepa|saṃbhāvyamā-

ACT V: SUGRÍVA'S CONSECRATION

RAMA: (*smiling*) My friend, Guha, let Lákshmana say whatever he wants to, he is fuming with rage against Rávana. I accept Sugríva as friend in front of the fire burning my heart, the fire constantly maintained by the separation from Sita, which shall witness our alliance.

GUHA: (*happily*) Sugríva, the son of the Sun, has been greatly honored by you. (*smiling jokingly*)

Your Majesty, if your heart is so biased in Sugríva's favor, what are we to do? It is the Sun, the beloved of the day-lotuses, that should be informed about it—then, upon learning that his son is to obtain a kingdom, with renewed delight and vigor he shall shine in this world even stronger, with more unbearable force than before.

LÁKSHMANA: (*smiling*) So our friend seems to have concluded that we would agree to give the kingdom to the son of the Burning Sun.

RAMA: (*with a smile*) My dear Guha, it is just that my heart 5.155
did not want to make a promise in such explicit terms.

GUHA: (*smiling politely*) My lord, such is the conduct of noble people,

The noble fulfill their duties from their hearts. To whom would the Sun need to promise to bestow beauty upon the lotuses?

FROM BEHIND THE SCENES: Hey, animals in the vicinity! My arms have long been itching to fight, so please tell me who is the person that feels himself so fully and deeply

na|gambhīr'|âvaṣṭambha|nirbhareṇa ken' âsmākam iyaṃ
cirasya bhuja|kāṇḍa|kaṇḍūtir apañeṣyate?

GUHAḤ: (*sva/gatam*)

5.160 manye, darp'|āmayāvibhyāṃ
nityaṃ dorbhyāṃ amarṣaṇaḥ
Jāmbavat|preraṇād dīptaḥ
prāpto 'yaṃ plavag'|ēśvaraḥ.

tad aham api vīra|yātrā|darśana|sukhaṃ muhūrtam anubha-
vāmi.

praviśya.

VĀLĪ: (*puro 'valokya ca.*) aye, prasann'|ôjḡval'|ākṛtī kāv etau?
niyatam ābhyāṃ eva dānava|nātha|kaṅkāl'|ôtkṣepa|nimi-
ttena bhavitavyam. (*smṛtim abhinīya, sa/vitarkam*) saṃ-
diṣṭam asmāsu priya|su|hṛdā Laṅk'|ēśvareṇa:

«praklpta|kāntāra|kumāra|bhukṭir,
daurbhāgineyo, janakena muktaḥ,
manuṣya|sāmanta|suto, niṣaṅgī,
sah'|ānujas tiṣṭhati Daṇḍakāyām.

5.165 tau c' âsmākaṃ tatra vihāriṣu niśā|careṣu pāṭaccarīm vṛttim
ātiṣṭhamānau bhavadbhiḥ pratikartavyau.» iti. tat kim
ayam ayaṃ ca etau syātām?

RĀMAḤ: vatsa Lakṣmaṇa, śṛṇu, kim ayaṃ bravīti mahā|
vīraḥ?

ACT V: SUGRÍVA'S CONSECRATION

confident to remedy this itch that he scattered around
the bones of the demon Dúndubhi!

GUHA: (*aside*)

This is he who is always flaming in wrath, as his 5.160
arms are afflicted by that great disease called pride;
and I think he has been urged by the minister Já-
mbavan—here he comes, the monkey-king.

I, too, shall now be privileged to see the fight of heroes in a
moment.

VALI *enters*.

VALI: (*looking ahead*) Now, who are these two, looking so
calm and resplendent. They must be the ones that came
to scatter around the bones of the demon king. (*He acts
that he remembers something, and then, reflecting.*) My
dear friend, the Lord of Lanka, has told me this.

“He is the son of an unfortunate mother, a mere
human sibling who was abandoned by his father,
a neighboring king, and he has been made to live
on what forest animals eat. Armed with a quiver,
he is now in the Dándaka forest, accompanied by
his brother.

And while some of us, demons, are amusing ourselves, they 5.165
plan to rob us—therefore, you should take some action
against them.” So are these two the ones to look for?

RAMA: My brother, listen. What is this great hero saying?

LAKṢMAṆAḤ: (*kiṃ cid upasṛtya*) ita āvām. ito bhavān.

vĀLĪ: bhoḥ, kāv etau yuvām?

LAKṢMAṆAḤ: mahā|bhāga, Rāghavau kṣatriyāv āvām.

5.170 vĀLĪ: āyusman, ākāra|viśeṣa ev' āvagamayati jāti|viśeṣam.
tad viśeṣaṃ brūhi!

LAKṢMAṆAḤ: nan' ūktam eva: Rāghavāv āvām.

vĀLĪ: (*s'ābhyaśyāma iva*) āḥ,

vapur api vivṛṇoti kṣatratām; ko viśeṣo
Raghuṣu yad abhidhatse «Rāghavāv» ity abhikṣṇam?
parikalayitum iṣṭaṃ nāma sāmśkārīkaṃ vām,
ahaha, katham apatyā|pratyayān niścinomi?

LAKṢMAṆAḤ: (*sa/dhairya/saṃrambham*) bhoḥ! āvām tau Rā-
ma|Lakṣmaṇau.

5.175 vĀLĪ: (*sa/vimarśam, ātma/gatam*) katham «tau» iti sarva|nā-
ma|padena prasiddhāv ity āha. tat kim anayor ev' ānya-
taraḥ Pinākasya dhanuṣo damayitā? so 'pi Rāma|bhadro
Rāmaḥ syāt. bhavatv evaṃ tāvat. (*prakāśaṃ vihasya*)

eko veṣa|parigrahaḥ, parikaraḥ
sādhāraṇaḥ karmaṇām,
ākṛtyor madhuratvam eva sa|dṛśaṃ,
tulya" āiva gambhīratā;
tad draṣṭuṃ ciram utsuko 'smi: kataro

ACT V: SUGRÍVA'S CONSECRATION

LÁKSHMANA: (*approaching him slowly*) Here we are. Please, come over here.

VALI: Now, who are you two?

LÁKSHMANA: Sir, we are warriors, descendants of Raghu.

VALI: Sir, your appearance already betrays your social status. 5.170
So tell me your particulars.

LÁKSHMANA: As I have said, we are descendants of Raghu.

VALI: (*seems to be irritated*) Ah,

Your appearance reveals already that you are warriors. What is so special about being the descendants of Raghu that you keep repeating it? I wish to know your given names; for heaven's sake, how can I determine who you are from knowing just in which family you were born?

LÁKSHMANA: (*firmly and proudly*) We are those two, Rama and Lákshmana.

VALI: (*reflecting, aside*) Here it is, he is saying "those two," 5.175
apparently meaning to indicate with this pronoun that they are well known. Isn't it one of them who bent Shiva's bow, the Pináka? Yes, and that one must be Ramabhadra, the one called Rama. All right, then. (*laughing aloud*)

You wear the same clothes and the instruments you carry are also the same; you both have an equally agreeable appearance and you are both sincere in the same way. So I am still curious to know which of you is Ramabhadra, who made to break

vām Rāma|bhadraḥ punaḥ
sarva|kṣatra|vadha|vratī Bhṛgu|patir
yen' āvakīrṇī kṛtaḥ?

LAKṢMAṆAḤ: (*sa/vinayam iva*) ārya, Saṃkrandana|nandana,
Lakṣmaṇas tāvad aham.

VĀLĪ: ayam apy aparo Dāśarathiḥ Kauśik'ānte|vāsī Rāmaḥ.

LAKṢMAṆAḤ: atha kim.

5.180 VĀLĪ: (*sa/harṣ'ôllāsam, kiṃ cid uccaiḥ*) bho Rāma|bhadra,

eṣa trai|varṇya|mātra|vyavasita|jagato
Bhārgavasy' āstra|garbhād
ākṛṣṭa|kṣatra|jātis tvam asi pathi girām
adya naḥ su|prabhātam;
kaks'ṛ'ôṣma|sveda|sadyaḥ|śamita|Daśa|mukh'ā-
sphoṭa|kaṇḍū|vikāro
vīra|śrāddho bhujas tvāṃ paricaratu, ciraṃ
cakṣuṣī nandatām ca.

RĀMAḤ: (*dṛṣṭvā sa/harṣam*) sa eṣa mahā|bāhuḥ Saṃkranda-
na|sūnuḥ,

yena vīreṇa guptāyām Kiṣkindhāyām iyaṃ mahī
Rāvaṇ'ābhibhava|klāntā śasvad ucchvāsam aśnute.

iti parikrāmati.

5.185 LAKṢMAṆAḤ: mahā|bhāga! ayam āryaḥ. ita ito bhavān.

ACT V: SUGRÍVA'S CONSECRATION

the oath of Párasu-rama, the sworn enemy of all warriors.

LÁKSHMANA: (*courteously*) My lord, son of Indra, I am Lákshmana.

VALI: And he is the other son of Dasha-ratha, disciple of Vishva-mitra: Rama.

LÁKSHMANA: Indeed.

VALI: (*with joy and delight, somewhat loudly*) O Rama-bha- 5.180
dra,

You have given new birth to the warrior class, saving it from Párasu-rama's weapon, who had recreated the world as made up of the other three classes—a great day has dawned upon me that I have the chance to talk to you now. My arms, which place their trust in heroes, quickly healed Rávana from his sick itch for a fight, with the hot sweat of my armpits*—may these arms encircle you and may my eyes take pleasure in seeing you for a long time.*

RAMA: (*noticing him, with delight*) So here he is, the strong-armed son of Indra,

who bravely protects the territory of Kishkíndha, where the earth, exhausted by Rávana's assaults, can still breathe.

He walks around the stage.

LÁKSHMANA: Sir, my elder brother is here, this way. 5.185

vĀLĪ: (*upasṛtya*) Rāma|bhadra,

sur'āsurāṇām asubhir dīvyatām sabhiko muniḥ,
adya me Nāradas tuṣṭo yen' āsi bhuja|gocaraḥ.

RĀMAḤ: mahā|vīra, kim ucyate. mūrdh'|ābhiṣikto 'si samara|
śauṇḍānām.

devaḥ sa tvām asūta dviṣad|upamṛdita|
svar|vadhū|veṇi|bandha|
prekṣā|dhārāla|vaira|prasṛmara|samar'|ôḍ-
ḍāmar'|âujā Biḍaujāḥ,
yo viddh'|ôtkhāta|bāṇa|vraṇa|nivaha|nibhaṃ
nirbhar'|ôdbhaṅgura|bhrū|
bhīmaṃ bhrāmyadbhir aṅgair udavahata ruṣā
rajyad|akṣṇām sahasram.

5.190 api ca,

vandī|kr̥tya jagad|vijitvara|bhuja|
stambh'|âughā|duḥ|saṃcaram
Rakṣo|rājam api tvayā vidadhātā
saṃdhyā|samādhi|vratam,
pratyakṣī|kr̥ta|Kārtavīrya|caritām
unmucya Revām samam
sarvābhir mahiṣībhir ambu|nidhayo
viśve 'pi vismāpitāḥ.

ACT V: SUGRÍVA'S CONSECRATION

VALI: (*approaching him*) Rama-bhadra,

Today the sage Nárada, the umpire of gods and demons playing with lives, shall be satisfied with me, for you have come in the reach of my arms.*

RAMA: Great hero, indeed so; you have been consecrated as the foremost of the heroes addicted to fight.

It is the god Indra who begot you. When he saw his enemies pulling the braided hair of his celestial wives, he grew very hostile and his uncontrollable energy to fight became manifest. Then the thousand eyes he carries on his whirling limbs became red, like wounds from which the piercing arrows have been plucked out, terrifying with the tightly knit eyebrows, and they were glowing with wrath.*

Moreover,

5.190

While you were fulfilling your vow of performing penance at the junctures of the day on the seashore, you managed to imprison* even the king of demons, known to be difficult to overcome, since his many colossal arms were famous for having subjugated the world. Thus did you astonish all the oceans together with their river queens, except for* the river Reva, who had already experienced the famous act of Árjuna Kartavírya.*

vĀLī: (*vihasya*)

cirāya rātriṃcara|vīra|cakra|
 mār'āṅka|vaijñānika, paśyatas tvām
 sudhā|sa|dharmāṇam imāṃ ca vācam
 na śṛṇvatas tṛpyati mānasam me.

kiṃ tu,

5.195 yen' ācchidya samasta|pārthiva|kula|
 prāṇ'āntakaṃ kārmukaṃ
 Rāmaḥ saṃprati lambhito Bhṛgu|bhuvām
 utsarga|siddhāṃ srucam,
 draṣṭuṃ, vīra, cirāya dhāma bhavatas
 tad bhūr|bhuvah|svas|trayī|
 hṛn|marma|vraṇa|ropaṇ'āuśadham imau
 bāhū bah' ūttāmyataḥ.

RĀMAḤ: (*sa/smitam*)

nanv etad adhimaurovīkaṃ yuddha|sarvasva|dakṣiṇam,
 sajjam asty eva me rakṣo|lakṣmī|mūla|haram dhanuḥ.

tan mahā|bhāgo 'pi śāstram ādattām.

vĀLī: (*vihasya*) sādhu, bho mahā|kṣatriya, yathā|dharmam
 abhidadhāsi. kiṃ punaḥ,

5.200 nayo hi sāmgrāmika eṣa doṣmatām,
 yad ātma|jāti|pratirūpam āyudham.
 ayaḥ|kuśībhiḥ kapayo na śāstriṇaḥ,
 talaṃ ca muṣṭiś ca nakhāś ca santi naḥ.

ACT V: SUGRÍVA'S CONSECRATION

VALI: (*smiling*)

You are known to be skillful in killing demon heroes; now that I can see you at last and can hear your voice, which is like ambrosia, my heart still does not rejoice.

However,

Thanks to your power, you neutralized the bow that killed all the kings and you made Párasu-rama take up the sacrificial ladle, which was what members of his family have always done.* O hero, it is this power of yours that my arms would, at long last, like to experience so much, your power to heal the fatal wounds of the hearts in the three worlds: on the earth, in the intermediary space and in heaven. 5.195

RAMA: (*with a smile*)

As you wish: my bow is strung and is prepared to receive a full-scale donation in the form of a battle; here it is, ready to destroy the source of the demons' good fortune.

So may Your Honor also take up his weapon.

VALI: (*smiling*) All right, great kshatriya, you speak as a warrior should. Yet,

It is the rule of warfare between the powerful that everybody employs the weapon appropriate for his birth and status. Monkeys do not use arms of wrought iron—we have our soles, palms,* fists and nails to fight with. 5.200

LAKṢMAṆAḤ: ārya, sādḥ' ūktaṃ mahā|bhāgena. nity'|ôpana-
ta|svāṅga|śastr" āiva tiraścī jātiḥ.

RĀMAḤ: (*vihasya*)

sarv'|âugha|prasareṇa Rāvaṇir asau
yad dur|yaśo|bhāginaṃ
cakre Gautama|śāpa|yantrita|bhujā|
sthemānam Ākhaṇḍalam,
kākṣā|garta|kulīratāṃ gamayatā,
vīra, tvayā Rāvaṇaṃ
tat saṃmṛṣṭam; aho, viśalya|karaṇī
jāgati sat|putratā.

so 'pi tvam asmākam adhunā daivena śaravyaṃ kṛto 'si.

5.205 VĀLĪ: (*sa/roṣam*) āḥ, Kākutstha,

asmaḍ|dor|mūla|kūlaṃkaṣa|viśama|bhujā|
granthi|bhaṅga|prasaṅga|
krośal|Laṅk" |êśa|datta|tri|bhuvana|vijaya|
khyāti|sarvasva|dāyaḥ
yaḥ kaś cid vikramo 'yaṃ, sa khalu Khalacurī
kṣatra|sādhāraṇatvād
antar mandāyamāno vijita|Bhṛgu|patim
tvām aljītvā dunoti.

tad ehi, vimarda|kṣamāṃ bhūmim avatarāvaḥ.

iti niṣkrāntau.

GUHAḤ: (*sva/gatam*) diṣṭyā phalitam asmaḍ|mano|rathena.

ACT V: SUGRÍVA'S CONSECRATION

LÁKSHMANA: My brother, His Honor has spoken well. Animals fight with their body parts, which are always at hand.

RAMA: (*smiling*)

With an attack using all his might, Rávana's brother destroyed Indra's reputation, whose power to fight back was blocked by Gáutama's curse.* But you restored Indra's fame when you reduced Rávana to a crab nesting in the cavity of your armpit, o hero. Such is a real son, who destroys all bad things in his father's way.*

Yet today fate commands that you should be the target of my arrow.

VALI: (*angrily*) Ah, offspring of Kakútstha,

5.205

Squeezed under my arms, fearing that the joints of his terrible arms should be destroyed, the King of Lanka cried out and offered all his possessions: the reputation he obtained by conquering the three worlds. But this was a victory that Áryjuna Kartavír-ya from Khala-churi had also achieved.* Therefore my heroism is still lagging behind, tormenting my heart until I can conquer you, who have defeated the Lord of Bhrigus, Párashu-rama.*

So come, let us go to a ground that shall bear our fight.

Both exit.

GUHA: (*aside*) Thank god, our desire is being fulfilled.

5.210 LAKṢMAṆAḤ: (*nepathy*’|*âbhimukham avalokya*) idam anyato
vānara|dvayam āryasya pārṣṇi|grāham iva saṃbhramād
anuplavate. tad aham api dhanur āropayāmi.

GUHAḤ: (*dr̥ṣṭvā, sa/harṣam*) kumāra Lakṣmaṇa, alam āve-
gena. nanv ayam Sugrīvo Rāma|deva|guṇ’|ânurāgeṇa
Vāli|matsareṇa ca dvi|guṇit’|ôtsāhaḥ samara|sīmānam
āpatati.

LAKṢMAṆAḤ: diṣṭyā sa eṣa Vaikartaniḥ. ath’ āparaḥ kaḥ?

GUHAḤ: ayam api Kiṣkindh’|ēśvara|skandh’|āvār’|âika|vīro
bhagavataḥ Prabhañjanasya pāra|straiṇeyaḥ putro Ha-
nūmān.

LAKṢMAṆAḤ: (*sa/harṣam*) katham, ayam asāv Āñjaneyaḥ!
ayam hi,

5.215 Brahma|śāpa|parāmṛṣṭa|sva|vīrya|jñāna|yantritah,
anyair api bhuvam vīraiḥ kīryamāṇām upekṣate.

niyatam anena kauśaly” āsmākaṃ hṛdaya|śalyam uddhariṣ-
yate. idam tu vartamānam eka|tulā|dyūtam. āryasya ja-
ya|Lakṣmī|parigraha|yautake yaśasi vayam anye Sugrīvo
vā na kiṃ cid aṃś’|âdhikāriṇaḥ.

ACT V: SUGRÍVA'S CONSECRATION

LÁKSHMANA: (*looking toward the rear of the stage*) Here come 5.210
two monkeys in haste from somewhere else; they seem
to be trying to attack my brother from behind. So I shall
also string my bow.

GUHA: (*looking, with delight*) Prince Lákshmana, do not
worry. This is Sugríva, who is not only loyal to Ra-
ma-bhadra and his values but also envies Vali. With his
courage thus redoubled, he is approaching the battlefield
to help us.

LÁKSHMANA: Fortunately, this is the son of the Sun, Sugríva.
And who is the other one?

GUHA: He is the foremost hero in the army of the Lord of
Kishkíndha, the son of the Wind God from another's
wife: Hánuman.

LÁKSHMANA: (*with delight*) How good that this son of the
Wind is here! For he

was disciplined by Brahma, who cursed him to 5.215
forget about his own valor.* Thus he thinks that
this world must be dominated by heroes other than
he.

Luckily, this friend of ours shall surely relieve the pain of
our hearts. But now is the time for the duel. It is about
the reputation of my brother, and, reputation being the
exclusive possession of him who obtains the Goddess of
Victory, neither me, nor others, nor Sugríva can take
part in the fight in any way.

GUHAḤ: (*sa/saṃbhramam*) kumāra, paśya paśya,

sapta tālān ayam bhittvā Vāli|praharaṇī|kṛtān
hatvā ca Vāliṇaṃ bāṇaḥ Rāma|tūṇīram āgataḥ.

ahaha,

5.220 prāṇaiḥ samam kanaka|puṣkara|kaṇṭha|mālā|
sūtreṇa Dāśarathaye vihit'|ātiyeyaḥ,
dik|kūlam udvaha|yaśaḥ|sarid|ādi|śailaḥ
śete sa vīra|śayane kapi|cakra|vartī.

LAKṢMAṆAḤ: (*sa/khedam*) hā deva Saṃkrandana, kva pu-
nar īdṛśaṃ mahā|vīra|prakāṇḍam ātmajaṃ sahasreṇ' āpi
locanair ālokaḥṣyasi?

nepathye dundubhi|dhvaniḥ, maṅgala|gītīś ca

GUHAḤ: (*sa/harṣam*) katham, ayam ārya|Jāmbavad|ādibhir
abhimantritaḥ śāta|kumbha|kalaśair Nīlaḥ kumāra|Su-
grīvaṃ abhiśiṅcati. svayaṃ c' āsya devo Dāśarathiḥ kār-
tasvara|puṇḍarīka|mālayā kaṇṭham alaṃ|karoti.

LAKṢMAṆAḤ: priyaṃ naḥ, priyaṃ naḥ.

5.225 NEPATHYE: bho bho, vānar'|ācchabhalla|golāṅgūla|yūtha|pa-
tayaḥ! sarvān eṣa vo mahā|rājaḥ Sugrīvaḥ samājñāpaya-
ti—«sajjayantu bhavantaḥ sarvāṇi yauva|rājy'|ōpakara-
ṇāni. ayam aham api Sītā|devyāḥ pravṛttim anveṣṭuṃ

ACT V: SUGRÍVA'S CONSECRATION

GUHA: (*with excitement*) Prince Lákshmana, look,

Piercing the seven palm trees that were used by Vali as weapons, the arrow killed Vali and returned to Rama's quiver.

Alas,

Together with his garland of golden lotuses, he has offered his life to Rama, as a gift duly offered to a guest. Just like the first of all mountains, from which the rivers of fame flow all the way to the seashore, in the directions of the compass, the Ruler of Monkeys is lying spread out, motionless, in the battlefield. 5.220

LÁKSHMANA: (*troubled*) Alas, god Indra, even if you have a thousand eyes, where will you find a son who would become such a great hero, in your likeness?

The beating of drums and songs of victory are heard from the rear of the stage.

GUHA: (*with delight*) Lo, here is Nila—he is consecrating Prince Sugríva with golden water pots, whose water has been empowered with mantras by Jámavan and others. And here arrives His Majesty, son of Dasha-ratha, to adorn Sugríva's neck with a garland of golden lotuses.

LÁKSHMANA: How happy I am!

FROM BEHIND THE SCENES: Hey, leaders of monkeys, bears and dark apes! Sugríva, your king, commands you as follows: "Prepare all the insignia of the heir apparent, while I send Hánuman to learn what has happened to 5.225

prahitya Hanūmantam, ūrdhva|mauhūrttike lagne ku-
māram Aṅgadam abhiṣekṣyāmi.» iti.

LAKṢMAṆAḤ:

utsavaḥ so 'yam asmākaṁ sarvathā hṛdayaṁ|gamaḥ.
kiṁ tu Vālī vilīno 'yaṁ vyathayiṣyati Vāsavam.

(*antarikṣe puṣpa/vṛṣṭy/anantaram*) jaya, jaya jagat|pate Rā-
ma|bhadra!

Lakṣmyā Vālī|nibarhaṇa|praśamita|

dvaī|rājya|vairāgyayā

Kiṣkindh"|āyatan'|āika|daivatam ayaṁ

Tārā|patir dīpyate.

naptāraṁ yuva|rājam Aṅgadam api

śrutv" ātihaṣād abhūd

asr'|āmbhaḥ|pṛṣat'|āugha|mauktika|mayo

gumphaḥ Sahasr'|ēkṣaṇaḥ.

5.230 LAKṢMAṆAḤ: priyāt priyaṁ naḥ. vayasya, tad ehi. āvām api
mah"|ōtsava|saṁvibhāginau bhavāvaḥ.

iti niṣkrāntau.

ACT V: SUGRÍVA'S CONSECRATION

Her Majesty Sita, and consecrate Prince Ángada in the next auspicious minute.”

LÁKSHMANA:

This great festivity is delightful in every way for us; only the death of Vali shall torment Indra.

(after a shower of flowers in the air) Long live the Lord of this World, Rama-bhadra!

The Goddess of Fortune is not fond of kingdoms with two kings. But now that the situation has been remedied by Vali's death, she is here with Sugriva, the unique lord of the sacred territory of Kishkíndha, the illustrious husband of Tara.* And hearing that his grandson, Ángada, has become the heir apparent, the thousand-eyed Indra, shedding many a teardrop out of joy, seems to have become a bracelet of pearls.*

LÁKSHMANA: This is the best that could happen to us. Come, 5.230
my friend, let us go and take part in the festivities.

Both exit.

PRELUDE TO ACT VI
SANSKRIT PRELUDE

tataḥ praviśati MĀLYAVĀN.

MĀLYAVĀN: (*sarvato 'valokya, sa/khedam*) ahaha, kaṣṭam!

dagdhāḥ pradīpta|pāvaka|pari-
caya|piṇḍa|stha|hema|veśmānaḥ
kṣaṇam utpucchayamāne
Hanūmati Laṅkā|pur'|ôddeśāḥ.

api ca,

6.5 nija|kiran'|âugha|pramuṣita|
nimn'|ônnata|rūpa|karma|bhedeṣu
maṇi|bhavaneṣu kṛśānu|
jvālāḥ phalato 'numīyante.

(*vimṛśya*) aho, durnivāratā bhavitavyatāyāḥ.

doh|saṃdoha|vaśaṃ|vada|tri|bhuvana|
śrī|garva|sarvaṃkaṣaḥ
Kailās'|ôddharaṇa|pracaṇḍa|carito
vīraḥ Kuber'|ānujaḥ
yatr' âyaṃ svayam asti, s' êyam Amarā-
vaty" âpi vandyā purī
nītā markāṭakena kām api daśāṃ.
dhig, daivam āvaśyakam.

na kiṃ cid etad vā Rāvaṇa|dur|nayena. (*sa/khedam ākāśe*)
āḥ, Paulastya,

vidyās catur|daśa caturṣu nij'|ānaneṣu
saṃbādha|duḥ|sthitavatīr avalokya Vedhāḥ,
tābhyo 'parāṇi niyatam daśa te mukhāni

MÁLYAVAN *enters*.

MÁLYAVAN: (*looking in every direction, anxiously*) Alas,

When Hānuman raised his tail, he immediately set the whole city of Lanka on fire, reducing all the golden mansions into small lumps as they came into contact with the blazing flames.*

Furthermore,

As the radiant flames seemed to compete with the various forms and colors of the bejeweled palaces from top to bottom, the presence of fire could be deduced only by the destruction it had caused in those buildings. 6.5

(*reflecting*) Alas, it is impossible to act against fate.

Empowered by his pride upon obtaining the riches of the three worlds, which he had subjugated with his many arms, this hero, Rāvana, Kubéra's brother, performed the terrible act of lifting up Mount Kailāsa.* The place where he lives is a city that was even more admired than the celestial capital, Amarāvati—but it has been reduced to a horrible state by a wretched monkey; how terrible is our inevitable fate!

And all of this is due to Rāvana's bad behavior. (*with dejection, in the air*) Ah, son of Pulāstyā,

Surely, Brahma, seeing that the fourteen branches of knowledge* were painfully squeezed in his own four heads, in order to accommodate them well,

svasya praṇaptur akarot sa, katham jaḍo 'si.

6.10 (*kṣaṇam ca dhyātvā, sa/vyatham*) katham, evaṃ viśīryat' īva
naḥ kulam idam.

Khar'ādīn avadhīd Rāmo, vatsam Akṣam ca Mārutiḥ.
svayaṃ niṣkrāmayām āsa Daś'āśyaś ca Vibhīṣaṇam.

alam vā durvihitam atītam upālabhya. saṃprati, sindhor
udīci tīre niveśita|skandhāvāro Dāśarathiḥ kim ārabha-
te iti katham pratīmaḥ? (*puro dṛṣtvā.*) katham Rāgha-
va|caritāni caritum prahitayoḥ Śuka|Sāraṇayoḥ Sāraṇaḥ
prāptaḥ.

praviśya.

SĀRAṆAḤ: jayatu, jayatu kaṇiṣṭha|mātā|mahāḥ!

6.15 MĀLYAVĀN: (*abhinandya, samīpe upaveśya ca*) vatsa Sāraṇa,
kac cid amun" āiva padena Sugrīva|kaṭakād āgato 'si?

SĀRAṆAḤ: atha kiṃ.

MĀLYAVĀN: tad yath"ānubhavam abhidhīyatām.

SARAṆAḤ: Rāghava|saṃkhyam van'|āukasām asman|mu-
khen' āiva śataśaḥ pratītam mātā|mahena. adhunā tu
setu|grathanāya militeṣu vānara|sainikeṣu, vānara|mūrti|
dharo 'py ahaṃ mahā|rāja|Vibhīṣaṇena. . . (*ity ardh'ōkte*
sa/bhayam) ārya, cira|saṃvāsena Rāma|rājadhānī|pravādo
mām anubadhnāti.

PRELUDE TO ACT VI

created ten other heads for you, Rávana, his great-grandson. So how can you be so stupid?

(reflecting for a moment, with pain) Alas, it seems that our 6.10 family is being torn apart.

Rama has killed Cruel and other demons; Hānu-man, son of the Wind, has murdered Rávana's son, Aksha; and it is Rávana himself who has sent away Vibhíshana.

But why bother with past faults? Now, how could we learn what Rama and his army, which has been ordered to come to the northern seashore, are up to? *(looking ahead)* Look, of Shuka and Sárana, who were sent to learn about Rama's moves, Sárana has just come back.

SÁRANA *enters*.

SÁRANA: Hail, our youngest grandfather!*

MÁLYAVAN: *(rejoicing, sitting down near him)* My dear Sára- 6.15 na, have you just come back from Sugríva's camp?

SÁRANA: Yes, indeed.

MÁLYAVAN: Then please tell me what you have seen.

SÁRANA: You have already heard a hundred times from us how many monkeys are in Rama's army. Now, while the monkey-soldiers joined forces to build a bridge, I took up the form of a monkey, but Maharaja Vibhíshana. . . *(interrupting his speech, with fear)* Sir, it is because I have lived in Rama's camp for a long time that I got used to such expressions.*

MĀLYAVĀN: (*s'/ākūtam*) kim abhiṣiktaḥ kaniṣṭha|vatso Rāghaveṇa?

6.20 SĀRAṆAḤ: atha kim.

MĀLYAVĀN: (*kṣaṇam iva stabdham sthitvā, niḥśvasya*) vatsa, niḥśaṅkam abhidhehi.

SĀRAṆAḤ: kumāra|Vibhīṣaṇena jñātvā, saṃyamyā c' āhaṃ Rāmasya darśitaḥ.

MĀLYAVĀN: (*s'/āśaṅkam*) tatas tataḥ?

SĀRAṆAḤ: tataś ca, Rāghaveṇa nija|saciva|nirviśeṣam upagṛhya puras|kṛtya ca prahito 'smi.

6.25 MĀLYAVĀN: (*sa/harṣam*) kim ucyate. yāvad|dravya|bhāvī guṇo hi vijigīṣūṇām udāttatā. viśeṣeṇa punar ayaṃ Rāma|bhadraḥ. yataḥ,

a|bheden' ōpāste

kumudam udare vā sthitavato

vipakṣād ambhojād

upagatavato vā madhulihāḥ.

a|paryāptaḥ ko 'pi

sva|para|paricaryā|paricaya|

prabandhaḥ sādḥūnām

ayam an|abhisaṃdhāna|madhuraḥ.

atha Śukaḥ kim āsīt?

SĀRAṆAḤ: aham api na jñāmi.

MĀLYAVĀN: (*vimṛśya*) vatsa|Vibhīṣaṇasya Rām' ōpaśleṣeṇa
sva|kulyaṃ vyasanam iti pramugdho 'smi.

PRELUDE TO ACT VI

MÁLYAVAN: (*anxiously*) Has Rama consecrated Rávana's younger brother, Vibhíshana, as a king?

SÁRANA: Indeed, sir.

6.20

MÁLYAVAN: (*paralyzed for a moment, then, with a sigh*) My son, tell me everything without fear.

SÁRANA: When Prince Vibhíshana recognized me, I got arrested and they led me before Rama.

MÁLYAVAN: (*with concern*) And then?

SÁRANA: Then Rama received me as if I had been one of his own ministers, paid respect to me and sent me back.

MÁLYAVAN: (*happily*) Of course, those who want to conquer 6.25
their enemies always maintain their respectfulness, just as a substance always maintains its properties, and this is particularly true for Rama. For,

The night-lotus worships the bees in the same way, whether they were already inside it or they have come from its enemy, the day-lotus. And good people somehow always know how to serve everybody without limit; whether it is their own people or others, they are kind without having any other intention.

And what has happened to Shuka?

SÁRANA: I do not know it myself.

MÁLYAVAN: (*reflecting*) Our Vibhíshana will cause the fall of his own kind through his alliance with Rama—and I am quite dismayed to see this.

6.30 SĀRAṆAḤ: ārya, tathā dharma|dr̥ṣṭir ārya|saṁtānaś ca ku-
māraḥ katham̐ jyāyāṁsaṁ bhrātaram avadhūya pratipa-
kṣavartī saṁvṛttaḥ?

MĀLYAVĀN: vatsa, Daśa|grīvaṁ pṛccha. (*niḥśvasya*) atha vā
daivaṁ pṛccha!

SĀRAṆAḤ: ārya, yadi śravaṇ'ārho 'smi, tadā nivedaya.

MĀLYAVĀN: vatsa, kesari|kalatra|saṁbhavena Prabhañjana|
sūnuna viluṇṭhitām aśoka|vanikām avalokya, rājā tav'
āyaṁ Vibhīṣaṇam avocad yathā: «vatsa, paśya manuṣya|
pota|dvay'āvaṣṭabdhena dur|ātmanā kapi|kīṭena katham̐
vijṛmbhitam!» iti.

SĀRAṆAḤ: tatas tataḥ?

6.35 MĀLYAVĀN: tato Vibhīṣaṇaḥ praṇamya vyajijñapat:

«jātiṁ mānaya mānuṣīm: abhimukho
dr̥ṣṭas tvayā Hehayaḥ;
smṛtvā Vāli|bhujau na sāṁpratam ava-
jñātum ca te vānarāḥ.
tat Paulastya mah"āgni|hotriṇam ahaṁ
tvām etad abhyarthaye:
Sītām arpaya, muñca ca kratu|bhujāḥ
kārā|kuṭumbī|kṛtān.»

SĀRAṆAḤ: (*sa|bahu|mān'āścaryam*) ahaha, «Vāli|bhujāv» iti
bruvatā mātā|mahena kim api smārīto 'smi. ārya,

PRELUDE TO ACT VI

SÁRANA: Sir, indeed, how is it possible that a noble-minded 6.30
prince like Vibhíshana, who was born in a good family,
deserts his elder brother to take his enemy's side?

MÁLYAVAN: My son, ask Rávana about it. (*with a sigh*) Or
ask Fate itself!

SÁRANA: Sir, if I am worthy of hearing it, please tell me
about it.

MÁLYAVAN: My son, when your king Rávana saw that his
ashóka grove had been messed up by the son of the
Wind, Hánuman, born from a monkey-woman, he said
to Vibhíshana, "Look, my brother, what that mean and
wretched monkey, supported by those two miserable
humans,* has done!"

SÁRANA: And then?

MÁLYAVAN: Then Vibhíshana bowed down respectfully and 6.35
said,

"Respect the human race—you have seen Áru-
na Kartavírya face to face. And remember Vali's
strong arms—it is not appropriate to despise the
monkeys, either.* So I beg you, son of Pulástya,
performer of sacrifices, to give Sita back to Rama,
and release the gods whom you have collectively
imprisoned."

SÁRANA: (*with appreciation and surprise*) Alas, now that you
have mentioned Vali's arms, this makes me think of
something else. Sir,

kim ācakṣe setu|
 kṣitidhara|śiraḥ|śreṇi|kaṣaṇaiḥ
 prakoṣṭhe nīromṇaḥ
 kapi|bhata|bhujā|stambha|nivahān,
 Sumeror mātṣaryād
 an|ati|cira|samrūḍha|mṛdubhiḥ
 śirobhir Vindhyo yad|
 bharam api na soḍhum parivṛḍhaḥ?

(ś/āśaṅkam) tatas tataḥ?

6.40 MĀLYAVĀN: tataś ca, roṣ' |āndha|tāmisre majjatā Rākṣasa|rā-
 jena tathā ceṣṭitaṃ, yathā vipakṣam api āśritaḥ kumāraḥ.

SĀRAṆAḤ: (sa/khedam, ākāśe) hā deva Pulastya|nandana,
 katham bhavat" āiva vaidharmya|drṣṭ' |āntena siddhād
 anumānato mūl' |ôcchedana|nimittāt karmaṇo nivartiṣ-
 yate lokah!

(ś/ābhyanthanam ca)

ari|ṣaḍ|varga ev' âyam asyās, tāta, padāni ṣaṭ.
 teṣām ekam api chindan khañjaya bhramarīm, Śriyam!

(mantriṇam prati) ārya, yat satyam, Rāghaveṇa vyūḍhām
 vānara|varūthinīm utprekṣya śaṅke, Vibhīṣaṇa eva yady
 asmākaṃ kula|tantur avaśiṣyeta.

6.45 MĀLYAVĀN: (niḥśvasya) vatsa, dvayor api kaṭakayos tattva|
 jño 'si. tat kim idānīm ucitam?

PRELUDE TO ACT VI

How could I describe the colossal arms of the monkey-soldiers, whose forearms have lost their hair as they gathered together many mountain peaks to build a bridge? The Vindhya mountain, which, being jealous of Mount Suméru, has recently developed new and yet tender peaks,* is not strong enough to bear their burden.

(with apprehension) And then what happened?

MÁLYAVAN: Then the king of demons plunged into the blind 6.40
darkness of wrath and behaved in such a way that he made even his younger brother an enemy.

SÁRANA: *(dejected, in the air)* Alas, Your Majesty, Rávana, son of Pulástya, it is your example of lawlessness that people shall cite to prove by induction that such a base act always results in one's total destruction; and that is how they shall refuse to behave in this way.

(humbly)

My lord, the Goddess of Fortune is like a wandering bee, endowed with six feet in the form of the six major faults.* If you manage to chop off just one of them, you have captured her!

(to the minister) Sir, indeed, seeing how Rama is setting up the army of monkeys, I fear that Vibhíshana will be the only person to survive from our lineage.

MÁLYAVAN: *(sighing)* My son, you know very well both 6.45
camps. What is the best thing to do now?

SĀRAṆAḤ: ārya, nanv evaṃ bravīmi: rāja|putro 'ṅgado 'sau
bālo nava|buddhir, āmam iva pātraṃ yad yad ādhīyate,
tat tad ācūṣayati.

MĀLYAVĀN: tataḥ kim?

SĀRAṆAḤ: tataś ca, «bhavataḥ pitṛ|vairiṇau Rāma|Sugrī-
vau vyāpādyā, Kiṣkindhāyāṃ bhavantam abhiṣicya, Vā-
li|sauhr̥dasy' ātmānam an|r̥ṇam icchāma» iti gūḍha|pra-
ṇidhi|mukhena Daśa|kandhar'|ādeśam abhidhāya Sugrī-
va|śibirād apavāhyate. tasminn apakrānte tu, sva|gr̥ham
ahi|bhay'|ôpajāpa|jarjharam avekṣamāṇo vānara|patiḥ
śīthilita|Rāma|prayojanaḥ syāt.

MĀLYAVĀN: (*sa/smitam*) vatsa, sādhu samarthayase. kim pu-
naḥ sva|jana|gato garbha|rūpo 'bhinaṇ'|ôj्jvala|yauva|rāj-
ya|sukh'|ôpalālito dur|apavāha eva. ye ca asya mātā|pitṛ|
bāndhavāḥ, te 'pi Sugrīvasy' âiva sambandhinaḥ katham
enam uttiṣṭhamānam anujānīyuh?

6.50 SĀRAṆAḤ: yathā dṛṣṭam āryeṇa. kim ca, kāl'|āpekṣī daṇḍa|
nīti|prayogaḥ. tathā katham api mah"|ôtsāhaiḥ kapibhiḥ
setu|karmaṇi pravṛttam, yath" âitāvata kālēna saṃtūrṇa|
mah"|ārṇavo Rāmaḥ Suvela|śail'|ôpatyakām adhyāste.

PRELUDE TO ACT VI

SÁRANA: Sir, what I think is this—Prince Ángada* is still a child, his mind is just awakening. He absorbs whatever you place in him, like an unannealed jar.

MÁLYAVAN: Therefore?

SÁRANA: Then, we could send a spy to Ángada who would tell him the following message as coming from ten-headed Rávana: “I shall kill your father’s enemies, Rama and Sugriva, and consecrate you as the king of Kishkindha, for I should like to pay back my debt to my old friend Vali.” Thus, Ángada will be lured away from Sugriva’s camp. And once he is taken away, the monkey-king, thinking that his home is infested with backbiters and intriguers, will be less eager to serve Rama’s cause.

MÁLYAVAN: (*with a smile*) My son, your advice sounds good. However, Ángada is still like a baby, attached to his own people. And since he is flattered and happy to have just become a glorious heir apparent, he is difficult to lure away. Moreover, his parents and relatives are also Sugriva’s relations, so if Ángada rises up against him, how would they give their consent to that?

SÁRANA: You are right, sir. And it is also true that it takes 6.50 time to make political moves. In the meantime, those diligent monkeys got so far in their work of building a bridge that Rama has managed to cross the ocean and is at the foot of Mount Suvéla.

MĀLYAVĀN: (*sa/vimarś'/'âdbhutam*) ahaha,

asau manuṣya|mātreṇa laṅghito yadi sāgaraḥ,
pratāpo Daśa|kaṇṭhasya bhuvanair api laṅghitaḥ.

(*sa/khedam ca*)

Paulastyasya sur'|âsur'|êndra|śirasām
nirmālyam aṅghri|dvayaṃ
kurvāṇena Ragh'|ûdvahena ghaṭite
setau nidhāv ambhasām
ady' ônmudrayati sva|hasta|vidhṛtaṃ
rājīvam iddho Raviḥ,
pratyāvṛtta|rasasya c' âmr̥ta|bhujām
Indoḥ svadante kalāḥ.

6.55 (*vimṛśya*) vatsa Sāraṇa, Vāli|vadhā|viśuddha|pārṣṇin" an|eka|
vānar'|ânika|nāyakena sākṣād upakṛtena sakhyā Sugrīve-
ṇa mahā|pakṣasya, Hanumac|carita|jñāt'|âsmaḍīya|pravṛ-
tter ayam eva su|vihita|sakal'|âbhiyāsyat|karmaṇas tasy'
âbhiyoga|samayaḥ.

SĀRAṆAḤ: ārya, evam ev' âitat. ayam eva «âtma|dravya|pra-
kr̥ti|saṃpanno nayasy' âdhiṣṭhānaṃ vijigīṣur» ity asya
pratham'|ôdāharaṇaṃ Dāśarathiḥ.

PRELUDE TO ACT VI

MÁLYAVAN: (*reflecting, with astonishment*) Alas,

If that simple human being has been able to cross
the ocean, then the power of ten-headed Rávana
will also be crossed out by the world.

(*with dejection*)

Rama is about to transform Rávana's lotus-feet into
withered flowers, unworthy of being touched by
the heads of gods and demons.* Now that he has
constructed a bridge over the ocean, the sun shall
be radiant enough to open up the lotus it has kept
closed in its hands,* and the digits of the moon,
whose sweet taste has returned, shall be given to
the nectar-eating gods to relish.*

(*reflecting*) My dear Sárana, by killing Vali, Rama made 6.55
sure he would not be attacked from behind and he
openly helped his friend, Sugríva, the leader of numer-
ous monkey-troops. Thus, he has obtained many allies,
and, thanks to Hánuman and his adventures,* he has
also learned about our activities. Therefore, now would
be a good occasion for him to make a move, since he has
prepared everything properly to attack us.

SÁRANA: Sir, it is indeed so. As it is said, those who wish to
conquer must have the positive inner qualities, material
means and ingenuity—this is the basis of statesmanship.
And the foremost example of this is Rama himself.

MĀLYAVĀN: (*stambham nāṭayitvā*)

yat tasmin nihate 'pi Vālini vayam
 kṣudrās tath" āiv' āsmahe,
 tad yuktaṃ; bhujayor balād api balaṃ
 durgasya dur|nigrahaṃ.
 martyen' āpi jagad|vilakṣaṇa|guṇa|
 grāmeṇa Rāmeṇa tu
 dve gav|yūti|śate hi nāma kiyatī
 tīrṇo 'yam arṇo|nidhiḥ.

(*dīrgham uṣṇam ca niḥśvasya, ākāśe*)

6.60 tarṣ'|ārti|vyatilelihāna|rasanā|
 ravyair mukhair aṣṭabhiḥ
 krandantī kramaśaḥ papau daśa|mukhī
 vatsasya yasyāḥ stanau,
 vatse Naikaṣi, viśva|vīra|jananī|
 sīmanta|muktā|maṇiḥ
 sā tādr̥g bhavatī katham guṇavataḥ
 putrasya kiṃ drakṣyati?

SĀRAṆAḤ: śāntam pāpaṃ, śāntam pāpaṃ. pratihatam a|ma-
 ṅgalaṃ, pratihatam a|maṅgalaṃ. an|artha|śaṅkīni ban-
 dhu|hṛdayāni bhavanti. kiṃ ca, ārya,

bhuja|nivaha|vihaṅgik"āvalambī
 nibiḍa|guṇ'|āugha|dhṛto 'pi rājya|bhāraḥ,
 svayam api Daśa|kandhare dhurīṇe
 skhalati yadi skhalitaṃ, tad asya rūpaṃ.

MÁLYAVAN: (*mimes he is shocked*)

That we acted poorly and did not do anything even when Vali was killed was not so inappropriate; for, even if one has strong arms, one cannot easily overcome that rough passage, the sea, lying between us. But that human called Rama, who nevertheless possesses a number of otherworldly qualities, has been able to cross the water measuring some two hundred pastures!

(*heaving a deep sigh, then in the air*)

While two of his heads were suckling milk from your breasts, the other eight faces of your ten-headed son were shouting out loudly with flickering tongues, eager to lick up anything in their painful thirst. My child, daughter of Níkasha, mother of the greatest hero, a pearl of a mother worthy to adorn a crown, how will you bear to see your eminent son in his plight?*

6.60

SÁRANA: Oh, no, god forbid such an unlucky event. The hearts of parents and relations are always apprehensive without any reason. Moreover, sir,

The burden of this kingdom rests on Rávana's many arms as carrying poles and it is kept together with the thick ropes of his qualities;* even if it is the carrier of the burden, Rávana himself, who stumbles, the fall will be due to the unstable nature of kingship.*

MĀLYAVĀN: (*aśrūṇi stambhayan*) vatsa,

vidvān apāvṛttam iva sva|bhāgyaṃ
na tāvad ātmānam ahaṃ bravīmi;
mahā|muner Viśravasas tapobhir
nirvāpa|bījaṃ yadi naḥ kule syāt.

6.65 *praviśya paṭ'ākṣepeṇa sambhrāntaḥ* ŚUKAḤ

ŚUKAḤ:

Prahasta|Dhūmrākṣa|Mahodar'ādīn
vyāpādyā sen"ādhipatīn amātyān
sa eṣa Laṅkāṃ uparudhya Rāmaḥ
śākhāmṛgair arṇavam ātanoti.

MĀLYAVĀN: (*sa/viśādam*) purastād eva dr̥ṣṭam idam asmā-
bhiḥ. deśa|kāla|vyavahitasy' āpi prameya|grāmasya yathā|
mukhīnam ādarśa|talaṃ hi sthavira|buddhiḥ. (*vimṛśya*,
ākāśe) sādhu Rāma|bhadrā, sādhu. vijigīṣor a|dīrgha|sū-
tratā hi kārya|siddher avaśyaṃ|bhāvaḥ.

SĀRAṆAḤ: kathaya, sakhe Śuka, kiṃ|vidhāno Yātudhān'ēś-
varaḥ?

6.70 ŚUKAḤ: (*sa/kheda/smitam*) sakhe, kiṃ tasya vidhānam?

śrutvā Dāśarathī Suvela|kaṭake
s'|āṭopam ardhe dhanuḥ|
taṃ|kāraiḥ paripūrayanti kakubhaḥ,
proñchanti kauṣeyakān.
abhyasyanti tath" āiva citra|phalake

PRELUDE TO ACT VI

MÁLYAVAN: (*withholding his tears*) My child,

I know about our ill fate but I will not talk about myself here; if there remains someone in our family to perform the funeral offering to his manes, it will be thanks to the penance of the great sage Víshtas, Rávana's father.

SHUKA *enters in haste, throwing the curtain aside.*

6.65

SHUKA:

Rama has killed many a general and minister, such as Spreaded-Fingers, Smokey-Eyes and Big-Belly; and he has surrounded the island of Lanka with the monkeys: they seem to be covering the ocean.

MÁLYAVAN: (*with desperation*) I have predicted all this. The mind of the elderly is like the surface of a mirror in which all things, even if removed in time and space, are seen as if present in front of us. (*reflecting, in the air*) Well done, Rama, well done: conquerors never delay in action, and that is what ensures that they obtain what they desire.

SÁRANA: My friend, Shuka, tell me what the king of demons is doing now?

SHUKA: (*smiling, with fatigue*) My friend, what could he be 6.70
doing?

Upon learning that Rama and Lákshmana have reached the foot of Mount Suvéla, half of Rávana's twenty hands proudly filled the directions with the twang of his bowstring while they were also sharpening his swords. And his remaining ten hands were all the same practicing—with the help of a

Laṅkā|pates tat punar
Vaidehī|kuca|patra|valli|racanā|
cāturyam ardhe karāḥ.

MĀLYAVĀN: (*niḥśvasya*) hā, vatsa Rāvaṇa, katham ady' āpi
s" āiva hṛdaya|parispanda|mudrā. (śUKAḤ *prati*) vatsa,
atha gopura|gaulmīna|bal' |ādhyakṣeṇa vatsa|Narāntake-
na kiṃ pratipannam?

śUKAḤ: (*niḥśvasya*) ārya, kṛt" āiva kumāreṇa dvāra|maryā-
dā. param Aṅgadena so 'pi. . . (*ity ardh'*/ôkte s'/āśram,
adho/mukhas tiṣṭhati.)

MĀLYAVĀN: hā vatsa, Daśagrīva|nandana! katham idaṃ dra-
ṣṭum etāvantam kālam asmākam āyuh.

6.75 NEPATHYE: bho bho Mahāpārśva|prabhṛtayaḥ sainikāḥ!

vyāvartadhvam, upādhvam uddhura|śara|
jvālā|mukhīm mātaram
devīm astra|mayīm; plavaṅga|paśavaḥ
paśyanti pṛsthāni vaḥ.
cetaḥ Śakra|jito 'pi Lakṣmaṇa|vadhe
baddh' |ôtsavam, madhyamaḥ
Paulastyah svayam āyudham vidhṛtavān;
ady' āpi Rāmād bhayam?

SĀRAṆAḤ: (*śrutvā, sa*/harṣam) ārya, jātam jātam asmad|ba-
lānām avalambanam, yad ayaṃ pratibuddhaḥ kumāraḥ
Kumbhakarṇo Meghanādaṃ puras|kṛty' ābhy|a|mitrī-
ṇaḥ saṃvṛttaḥ.

MĀLYAVĀN: (*niḥśvasya*) svasti, vijayetām Rāma|Lakṣmaṇau
Kumbhakarṇa|Meghanādau.

PRELUDE TO ACT VI

painting board—how to trace designs skillfully on
Sita's breasts.

MÁLYAVAN: (*with a sigh*) Alas, my dear Rávana, why is the
determination of your heart's desire still the same?* (*to*
SHUKA) My child, and what has that young Death-of-
Humans done, supervising the army of guardians at the
gates?

SHUKA: (*with a sigh*) Sir, Death-of-Humans was on duty at
the gates, but Ángada. . . (*interrupting his speech, he looks*
down with tears in his eyes)

MÁLYAVAN: Alas, dear son of the Ten-Headed, why have I
lived long enough to witness your death. . .

BEHIND THE SCENES: Soldiers headed by Maha-parshva! 6.75

Eschew fight and worship the mother-goddess of
arms, whose face is in flame with terrifying arrows;
the wretched monkeys can see your back; Megha-
nada's mind can rejoice only if he kills Lákshmana;
and the second son of Pulástya, Kumbha-karna,
took up his arms himself. So are you still afraid of
Rama?

SÁRANA: (*listening, with delight*) Sir, we have got some relief.
For Prince Kumbha-karna has understood the situation
and sent Megha-nada in front, and has himself started
fighting.

MÁLYAVAN: (*with a sigh*) May there be victory in this fight
between the two parties: that of Rama and Lákshmana
and that of Kumbha-karna and Megha-nada!

ŚUKAḤ: (*sa/viṣādam, ātma/gatam*) katham, a|viśiṣṭa|kartṛ|kar-
ma|bhāvam ubhayatra dvi|vacanam prayuktam āryeṇa!

6.80 MĀLYAVĀN: (*sa/khedam*) vatsau Śuka|Sāraṇau, adya kha-
lv iyam rākṣasa|rāja|lakṣmīḥ sarvathā Kumbha|karṇam
avaṣṭabhya vartate. idaṃ tu na vidmaḥ,

agra|jaṃ vā Daśa|grīvam, anu|jaṃ vā Vibhīṣaṇam,
anvaya|vyatirekābhyāṃ vīraḥ kam abhiṣekṣyati.

NEPATHYE:

«mā bhaiṣṭam, Kamaṭh'|ēndra|Pannaga|patī,
kaś cin na vaiśeṣiko
bhūmer adya bharaḥ»—patiḥ pala|bhujām
ājñāpayaty eṣa vām.

ŚUKAḤ: (*sa/harṣam*) nūnam asmadīyair viśeṣeṇa kim api vi-
krāntam.

6.85 MĀLYAVĀN *avadhatte*.

PUNAR NEPATHYE:

doḥ|śailau haratā pṛthak pṛthag atho
mūrdhānam utkṣipnūnā
Rāmeṇ' āpi laghū|kṛtaṃ patati yat,
tat kaumbhakarṇam vapuḥ.

MĀLYAVĀN: hā vatsa! (*iti mūrcchitāḥ patati*.)

ŚUKA|SĀRAṆAU: (*ś'āśram*) ārya, samāśvasiḥi, samāśvasiḥi.

6.90 MĀLYAVĀN: (*āśvasya*) vatsau, jīvato Rāmasya Maithilī|hara-
ṇād etad asmābhir āntareṇa cakṣuṣā viṣayī|kṛtam eva.
kim idānīm āśvasitavyam asti?

PRELUDE TO ACT VI

SHUKA: (*dejected, aside*) God forbid. For it may well be the victory of Rama and Lákshmana over Kumbha·karna and Megha·nada, rather than the other way around.*

MÁLYAVAN: (*with pain*) My dear Shuka and Sárana, the 6.80
destiny of the demons depends entirely on Kumbha·
karna now. But we still do not know

whom this hero, Kumbha·karna, shall make the ruler. If he ensures continuity, it will be his elder brother, Rávana; if he produces discontinuity, it will be his younger brother, Vibhíshana.

BEHIND THE SCENES:

King of Tortoises and Lord of Snakes! The King of the Meat-Eating Demons tells you not to be afraid: the earth will not need to support any special burden today. . . *

SHUKA: (*happily*) Our side must have excelled in the battle.

MÁLYAVAN *listens attentively.*

6.85

AGAIN, FROM BEHIND THE SCENES:

. . . For Rama has dissected Kumbha·karna's colossal arms and threw his head up in the air—so he made Kumbha·karna's falling body easy for you to bear.

MÁLYAVAN: Alas, my son. (*He faints and falls on the ground.*)

SHUKA AND SÁRANA: (*both in tears*) Sir, take heart, take heart.

MÁLYAVAN: (*regaining consciousness*) My dear sons, when 6.90
Rávana abducted Sita without killing Rama, I foresaw all this. So how could I take heart now?

ŚUKAḤ: dhik kaṣṭam, «kaumbhakarṇam vapuḥ patati.» ity
etad api devena ājñāpayitavyam.

MĀLYAVĀN: vatsa Sāraṇa, ady' āpi Rāvaṇ' | ājñā? nūnam anyo-
nyeṣāṃ vaihāsikāḥ kapayo Daśa | kaṇṭham ullunṭhayanti.

SĀRAṆAḤ: āḥ kṣudrāḥ,

yady asti vīryam, asty eva tat karma kathayiṣyati.
Meghanādam aljitr" āiva dhik prahāsa | vibhīṣikām.

6.95 NEPATHYE: bho bho yūtha | patayaḥ, vilumpantu bhavanto
Laṅkā | pura | gopura | prākāra | toraṇāni.

saṃnaddh' | Êndr' | āyudham a | viral' | ā-
rambhi | gīrvāṇa | bāṇa |
śreṇī | varṣam tad avajagrhe
yena duṣṭa | graheṇa. . .

MĀLYAVĀN: (*s'ôdvegāṃ*) āḥ, kim anena śrāvayitavyo 'sti? (*iti
karṇau pidadhāti*)

PUNAR NEPATHYE:

iṣṭvā kām cit praharaṇa | mayīm
vīra | yajvānam iṣṭim,
diṣṭyā so 'yam samupaśamitaḥ
Śakra | jil Lakṣmaṇena.

6.100 MĀLYAVĀN: satyo 'yam: «ati | duḥkho nir | duḥkhaḥ.» iti lo-
ka | pravādaḥ, yad asminn api sa | mūla | ghātam abhighnati
vyatikare tath" āiva śvasimaḥ.

PRELUDE TO ACT VI

SHUKA: Alas, it is our lord, Rávana, who had to tell us about Kumbha·karna's death.

MÁLYAVAN: My dear Sárana, were these really Rávana's words? Surely, it must have been the monkeys joking with each other, imitating Rávana's voice.

SÁRANA: O those wretched monkeys.

If they are heroic, their heroism should be true and demonstrated by acts. As long as Megha·nada has not been captured, mockery shall not intimidate us.*

BEHIND THE SCENES: Hey, troop leaders! Climb up the gates 6.95
on the walls at the main entrances to the city of Lanka.

Once this evil demon, Megha·nada, stopped the shower of celestial arrows falling incessantly from Indra's well-strung bow. . . *

MÁLYAVAN: (*nervously*) Does this need to be told? (*covering his ears*)

AGAIN, FROM BEHIND THE SCENES:

. . . but now he has performed a sacrifice of weapons with the help of a hero who acted as priest—thank God, Megha·nada has been put to peace by Lákshmana.*

MÁLYAVAN: True is the saying that one feels no more pain 6.100
when in great pain. For even after this terrible event, which gave us such a crushing blow, we are still alive.

ŚUKAḤ: (*ūrdhvam avalokya*) yathā samantād amūr ambara|
cara|vimāna|vīthayaḥ kakubhāṃ mukhāni paryavaṣṭa-
bhnanti, tathā śaṅke, dur|vāra|dāruṇa|krodha|vaḍav”|
ânala|nipīyamāna|śoka|samudro Dāśarathi|vijayāya saṃ-
nahyate devaḥ.

SĀRAṆAḤ: (*sa/viṣādam, ātma/gatam*) kaṣṭam, kathaṃ «Dā-
śarathi|vijayāy’ êty» a|viśiṣṭ’|ôpapattika|kartṛ|karma|
kârak’|ârtha|viṣayaṃ vayasya|vacanam.

MĀLYAVĀN: (*utthāya*) tad asmābhir api jarasā dūṣitasy’ āt-
manaḥ prakṣālanāya prāptavyaṃ khaḍga|dhārā|tīrtham.

iti sa/ŚUKA|SĀRAṆO niṣkrāntaḥ.

PRELUDE TO ACT VI

SHUKA: (*looking upward*) The rows of celestial chariots are filling the directions everywhere: our lord must be preparing the conquest of Rama; for it seems that his ocean of grief has been dried up by the hidden and indestructible fire of his wrath, which is cruel and hard to stop.

SÁRANA: (*dejected, aside*) Alas, my friend talks about the conquest of Rama—not distinguishing between the subject and the object with terminations, whether Rama conquers Rávana or the other way around.

MÁLYAVAN: (*rising*) Being affected by old age, I am going to purify myself on the blade of a sword, rather than in a sacred place.*

He exits with SHUKA and SÁRANA.

End of the Sanskrit prelude.

6.105

ACT VI
RÁVANA'S DEFEAT

tataḥ praviśaty ākāśa/yānena VIDYĀ|DHARA|DVAYAM.

PRATHAMAḤ: aho, bahoḥ kālāt anayā gagana|vīthyā nirāta-
ñkam iva saṃcarāvahe.

(adho 'valokya)

Devendr'|ôpanivedya|Nandana|vana|
sraḥ|toraṇa|ślāghinī
Laṅk" ēyaṃ Daśa|kaṇṭha|vikrama|sakhī,
yasyāṃ samantād imāḥ
yuddh'|ālokana|kautuk'|ôn mukha|vadhū|
saṃkīrṇa|karṇī|rathā
rathyāḥ—kiṃ kathayāmi? yānti yad amī
na vyomni vaimānikāḥ.

6.110 *(sa/khed'/âdbhutam)* sakhe Hemāṅgada,

etāḥ paśya palāda|pattana|bhuvah
sautrāmaṇīnāṃ dṛśām
asr'|āmbhobhir a|deva|mātrka|gṛh'|ā-
rām'|ābhirāma|śriyaḥ.
etāsu pratighāti|vikrama|kath" |ô-
pālambha|vaitaṇḍikāiḥ
k|pt'|Êndra|dhvajinī|jay'|ānukṛtibhir
ḍimbhair api krīḍitam.

DVITĪYAḤ: sakhe Ratnacūḍa, kim ucyate.

Then TWO VIDYA·DHARAS enter on a celestial chariot.*

FIRST VIDYA·DHARA: After a long time, we can again fly this way in the sky without fear.

(looking downward)

Here is Lanka, famous for its gates decorated with flower garlands from Indra's paradise, garlands that should have been offered to the King of Gods; here is the city that is the heroic ally* of the Ten-Headed. Its streets are filled everywhere with palanquins of demonesses who are looking up in the sky, curious to see the battle fought there. What else can I say? This is why the gods in their celestial chariots do not fly over here in the air.

(with sorrow and surprise) My friend, Hemángada,

6.110

Look at these parts of the demon city where the gardens are pleasant and beautiful, for they have been irrigated by the tears of Indra's thousand eyes.* Here, even the children are playing a game pretending they have defeated Indra's army and they are blabbering insults to belittle the enemy's heroic fame.

SECOND VIDYA·DHARA: My friend, Ratna·chuda, it is indeed so.

rakṣāṃs' īti pur" āpi saṃśṛṇumahe,
 vīras tu kas tādrśo
 jāgarti sma jagat|trayī|vipad|alam|
 karmīṇa|dor|vikramah
 śaśvad dvāra|bhuvī praśasti|racanā|
 varṇāyamān'|ēkṣaṇa|
 śrenī|saṃbhṛta|Gotrabhin|maya|jaya|
 stambho yathā Rāvaṇah?

PRATHAMAḤ: sakhe Hemāṅgada, paśya paśya. Paulastya|pa-
 ttana|pratoliṣu dīyamāne saṃnāha|paṭahe,

6.115 dig|dantāvala|danta|mauktika|maya|
 dvās|toraṇa|sragviṇo
 gīrvāṇ'|ādhipati|pratīṣṭa|nigaḍ'|ōn-
 mṛṣṭ'|ānya|bandī|śucaḥ,
 vīra|śrī|saha|pāṃsu|keli|suhṛdo
 Mandodarī|bandhutā|
 śauṇḍīr'|āśura|sundarī|surabhayah
 kṣubhyanti rakṣo|grhāḥ.

DVITĪYAḤ: (*vihasya*) nūnam idānīm atra,

dṛṣṭvā Rāghavam eka|rākṣasa|vana|
 sva|cchanda|dāv'|ānalam,
 Jānakyāṃ nija|vallabhasya paramaṃ
 premāṇam ālokya ca,
 kāṅkṣantī muhur ātma|pakṣa|vijayam
 bhaṅgaṃ ca mugdhā muhur
 dhyāyantī dhruvam antarāla|patitā
 Mandodarī vartate.

ACT VI: RÁVANA'S DEFEAT

We heard long ago about the demons. But where could one find a hero like Rávana, whose heroic arms have been able to cause calamity in the three worlds? He has erected a pillar of royal victory to stand permanently at his door, a pillar on which the letters of the inscribed poetic eulogy seem to be made of Indra's thousand eyes.

RATNA-CHUDA: Look, my friend, Hemángada. As the drums are being beaten in the streets of Rávana's capital to announce the fight,

The demon houses are being shaken up, together 6.115
with their doorways, on which instead of flower garlands there are rows of pearls produced by the temples of the elephants of the eight directions, pearls that are inlaid in their own tusks,* while the lamentations of other prisoners stop as they see the chains that the Lord of Gods, Indra, had to accept. In these houses the Goddess of Heroism is a childhood friend and the beautiful demon wives are proud to be related to Queen Mandódari.

HEMÁNGADA: (*smiling*) But now,

Seeing that Rama is like a unique, inextinguishable fire in the forest of demons and, at the same time, observing that her own beloved Rávana cherishes love toward Sita, Queen Mandódari is of two minds about the situation and is unable to see clearly: one moment she wishes the victory of her own people, the other she cannot help wanting a defeat.*

PRATHAMAḤ: (*sa/karuṇa/smitam*) vayasya, vibudha|rāja|vija-
ya|vikrama|krīta|cetasā vṛddha|pitā|mahena Parameṣṭinā
svayaṃ pratiṣṭhit'|Ēndra|jin|nāma|dheya|śeṣasya tādṛśas
tanū|jasya śucā viceṣṭamānām arāti|gṛhiṇīm apy etāṃ
n' âivam adhikṣeptum arhasi. (*puro 'valokya ca*) hanta,
hasta|dakṣiṇena katham ayaṃ dvidhā vibhajyate ma-
hā|janaḥ. (*nirūpya ca sa/bhaya/kautukam*) sakhe, paśya
paśya:

nyañcan|nyañcad|dharitrī|dhṛta|caraṇa|bharaś
Candrahās'|âika|dṛṣṭir,
vyāvalgad|yaugapady'|ôtsuka|sakala|bhuj'|ā-
krānta|dik|cakravālah,
krodha|krūr'|âkṣi|rakt'|ôtpala|racita|viyat|
toraṇa|srañji bibhrad
vaktrāṇi pratyānīka|prasara|sarabhaso
nirjihīte Daś'|āsyah.

6.120 DVITĪYAḤ: (*nirvarṇya*) aho, dṛṣṭa|caram apy asya sāṅgrāmi-
kam ojāyitam ayāta|yāmam iva bhīṣayate. sakhe Ratna-
cūda,

Marutvad|dambholi|
kṣaṇa|ghaṭita|ghora|śvayathunā
nisarg'|ôdagreṇa
prasabham uras" āpīta|gaganah,

ACT VI: RÁVANA'S DEFEAT

RATNA-CHUDA: (*smiling, with compassion*) My friend, the only thing left of her son, Megha-nada, is his epithet "Conqueror of Indra," which was given to him by Brahma himself, our ancient Creator, whose heart was bought by that demon's courage to defeat the King of Gods. Now that Mandódari is grieving the loss of her son, it is not appropriate to mock her, even if she is the enemy's wife. (*looking ahead*) Why is the crowd splitting into two on the right? (*seeing what happens, with fear and astonishment*) My friend, look,

The weight of his steps makes the ground bend again and again, his gaze is fixed on his sword, the Chandra-hasa, the space is being filled with his numerous arms moving in different directions, all restless at once, his heads are like flower garlands in the gateways of the sky, garlands made up of his wrathful and cruel eyes, which form red lotuses. He is ready to march with all his force against any army—here comes ten-headed Rávana, who is about to leave the city.

HEMÁNGADA: (*watching*) Although I have already seen how 6.120
powerfully he marches into battle, this looks like something never witnessed before; the whole scene is very terrifying. My friend, Ratna-chuda,

When his wide and terrible chest, powerful by nature, was split in two by Indra's thunderbolt in a second, it was so huge it seemed to drink up the sky itself in a moment. He also transformed the Goddess of Fortune, once belonging to the gods,

Śriyaṃ deva|drīcīm
 nija|bhujā|van'|ôddāma|kariṇīm
 ayaṃ kurvan vīraḥ
 smarasi katham āsīd Daśa|mukhaḥ.

PRATHAMAḤ: sakhe, kim ucyate. mahatām apy upari kim
 apy ayaṃ Rāvaṇaḥ.

enam kalpa|tar'|ûdbhavair a|su|kara|
 vyājaiḥ sadā bhūṣaṇair
 ārādhnoti sur'|ādhipaḥ; kim aparam?
 dīno nadīnām patiḥ.
 daṇḍ'|ādhikeya|bhayāt katham katham api
 skandh'|ôpaneyān maṇīn
 apy asmai parīśodhayaty apadiśan
 niḥ|saṃpadaḥ sv'|ākarān.

DVITĪYAḤ: (*sa/bhayam*) katham, ayaṃ parāpatita eva sa-
 mara|harṣa|heṣamāṇa|Vanāyulja|vāji|nivaha|vitīrṇa|Kīnā-
 śa|kāśara|karṇa|jvareṇa prajavinā rathena karmuka|pāṇir
 mahā|vīraḥ.

6.125 PRATHAMAḤ: (*sa/bhay'*/*ādbhutam*)

kalp'|ānta|krūra|sūr'|ôtkara|vikaṭa|mukho,
 mānuṣa|dvandva|yuddha|
 krīḍā|kaṇḍūyad|ūrjasvala|sakala|bhuj'|ā-
 loka|bhūyo|vilakṣaḥ,
 saṃbhūy'|ôttiṣṭhamāna|sva|para|bala|mahā|
 śastra|saṃpāta|bhīmām
 urvīm gīrvāṇa|goṣṭhī|guru|mada|nikaṣo

ACT VI: RÁVANA'S DEFEAT

into a wild female elephant to roam in the forest of his arms. You, too, remember these acts of heroic Rávana.

RATNA-CHUDA: My friend, it was indeed so. This Rávana has somehow become more powerful than the greatest heroes.

Indra keeps offering him ornaments made from flowers of the wish-fulfilling tree, which are impossible to fake. What else is there to say? The Lord of Rivers, the Ocean, is also in despair. He is so afraid that Rávana should punish him too severely that he takes pains to bring him his precious stones on his shoulders, pointing out that there is nothing else left in the depths of the sea.

HEMÁNGADA: (*with fear*) Look, here comes that great hero with a bow in his hand, riding his swift chariot; his steeds, which come from Vanáyu,* are so happy to go into battle that their neighing hurts the ears of the buffalo that carries the God of Death around.

RATNA-CHUDA: (*with fear and admiration*)

6.125

His faces are terrifying like a multitude of scorching suns at the end of the world. When he looks at his numerous powerful arms so eager to play a duel with a mere human, he becomes quite ashamed.* This demon has already been the touchstone to test the pride of the Lord of Gods, and now, as he arrives, the weapons are rising both on his side and on his enemy's side to meet at the same time,

Naikaṣeṣyo vidhatte.

DVITĪYAH: (*sa/kautukam*) sakhe, dakṣiṇataḥ paśya tāvat.

Agasty' | ājñā | sadyaḥ |
 śamita | vikal' | ōcchrāya | viṣamān
 udasyantaḥ setāv
 a | lagitavato Vindhya | śikharān
 śiraḥ | samkhyā | satyā |
 kṛta | Daśa | mukh' | āloka | rabhasād
 upety' āti | trastās
 capalam apasarpanti kapayaḥ.

PRATHAMAH: (*dṛṣṭvā, sa/harṣam*)

6.130 śastrī | kṛtān kapibhir āpatato mud" āiva
 vikramya candana | tarūn dadhate pal' | ādāḥ.
 tat | saṅginas tu bhujagāḥ kṣaṇa | pāśa | bandha |
 duḥkh' | āsikām avayaveṣu diśanty amīśām.

HEMĀṆGADAH: (*vihasya*) ito 'pi tāvat.

rakṣaḥ | svayaṃ | vara | viḍamba | parān | mukhībhiḥ
 puṣp' | ōtkare sura | vadhūbhir anujjhite 'pi,
 śastrī | kṛtena taruṇā hariṇā hato 'sau
 naktam | caraḥ svapiti tat | kusum' | āvakīrṇaḥ.

making the battleground frightening.

HEMÁNGADA: (*with interest*) My friend, look to the right.

The monkeys are throwing the peaks of Mount Vindhya in the fight, peaks that were not used for the building of the bridge to Lanka, for they were too uneven after being lowered and made defective in a moment through Agástya's command.* These monkeys, after identifying Rávana by counting his heads, approached him, curious to behold him—but then they got scared and quickly fled.

RATNA-CHUDA: (*looking, with delight*)

The flesh-eating demons easily manage to neutralize and catch the pieces of sandalwood that the monkeys use as missiles and hurl onto them; but the snakes hanging from those pieces of wood form fetters for a moment and tie the limbs of the demons painfully.

6.130

HEMÁNGADA: (*smiling*) And over here,

Although the wives of gods could not have thrown any flowers over here (for they would avoid being misunderstood, as if they were choosing their husbands among the demons), this night-roaming rákshasa, who has been hit by a blossoming tree that a monkey had made into a weapon, is now covered with its flowers everywhere while lying on the ground.*

RATNACŪḌAḤ: (*ciraṃ vibhāvya*) sakhe,

sva|tanu|rucibhir dīrgh'āhnīm dyām
 itaḥ sṛjatām nijair
 atha vidadhataḥ kāy'ābhogair
 a|kāṇḍa|tamasvinīm,
 dadhati nitarām uddīprāṇām
 atha chidura|śriyo
 hari|hutabhujām dhūma|chāyām
 amī rajanī|carāḥ.

6.135 HEMĀṆGADAḤ: (*sa/smitam*) sakhe,

kim api kapayaḥ karm'āścaryam
 mahā|taru|śāstriṇo
 vidadhati tathā dik|kūlebhyo
 yath" āpasaranty amūḥ
 dhruvam avapatad|rakṣaḥ|śreṇī|
 vimukta|nabho'|ntara|
 pratibharaṇikā|niḥsthemāno
 Daś'ānana|kīrtayaḥ.

RATNACŪḌAḤ: (*sa/saṃbhramam*)ahaha, dāruṇam upasthi-
 tam.

rakṣo|nipiṣṭa|kapi|mukta|mahīdhra|cūrṇa|
 pūrṇ'āntarābhir iṣu|vr̥ṣṭibhir ujjihānaḥ
 roṣ'|āṭṭa|hāsa|dahana|prasaraḥ|taḍitvā
 Laṅk'ādhīpaḥ kim api saṃtamasam tanoti.

ACT VI: RÁVANA'S DEFEAT

RATNA·CHUDA: (*thinking for a while*) My friend,

The monkeys, blazing like flames, appear to make the sky bright with their radiant bodies, while the demons, whose fortune is frail, seem to create untimely night with the expanse of their forms—here below, they follow the monkeys like smoke does fire.

HEMÁNGADA: (*smiling*) My friend,

6.135

The monkeys are performing such a miraculous act with their large trees as weapons that Rávana's fame is now certainly not strong enough to fill the sky, which the falling demons leave perforated all over, and it is retreating from the distant directions.

RATNA·CHUDA: (*with alarm*) Alas, something terrible is about to happen.

The space left in the midst of showering arrows is filled with pulverized mountains, which the demons turned into dust after the monkeys had hurled them onto their sides. And here comes the King of Lanka, rising above that rain of arrows, like a cloud whose lightning is made up of his spreading laughter burning with wrath—he covers everything with darkness.

HEMĀṆGADAḤ: (*kṣaṇam nirvarṇya*) aho, kṣudrair api saṁ-
bhūya bhūyobhir eko mahān apy a|duṣ|karaḥ kadharta-
yitum. yataḥ,

6.140 dīpyad|dik|pāla|dantā-
vala|bahala|mad'|āvagrah'|ōgrābhir akṣṇam
tārābhir dīpyamānam
diśi vidiśi Daśa|grīvam udgrīvayantaḥ,
ete niḥ|śeṣa|setu|
grathana|samadhikair|śāstriṇaḥ śaila|pādair
uddāmānaḥ kap'|īndrā
rajanicara|purīm uttareṇa plavante.

RATNACŪḌAḤ: (*sa/viṣādam*) hanta, mahad viṣamam iva pa-
śyāmi, yad amī niḥ|kṛpa|kṛpāṇa|yaṣṭi|pātyamāna|prati-
bhaṭ'|ōraḥ|kapāṭa|kaṇṭakita|kapola|bhittayaḥ saṁtāna|
pātinībhir anīka|rudhira|dhārābhiḥ pravṛddha|vīra|pāṇa|
goṣṭhī|mah'|ōtsavāḥ samantād abhidravanti yātudhānāḥ
plavaṅgama|yūtha|patīn.

HEMĀṆGADAḤ: (*sa/harṣam*) sakhe, kṛtaṁ viṣādena. yad eṣaḥ,

Daśa|mukha|śara|pīḍit'|āpayān'|ōd-
yama|paripucchayamāna|vānarāṇi
sa|rabhasam abhisāntvayan balāni
dviṣam abhiyodhayati plavaṅga|rājāḥ.

ACT VI: RÁVANA'S DEFEAT

HEMÁNGADA: (*contemplating the scene for a moment*) If one great person fights against many others, even if they are insignificant, he is easy to overcome. Look,

These proud monkeys, who fight not with weapons but with rocks left from the mountains after the building of their bridge, are now flying toward the northern part of the City of Demons, making ten-headed Rávana look up in the sky in every direction. His fierce eyeballs are so much aflame that they dry up even the abundant ichor of the elephants who are proudly guarding the edges of the world in the eight directions. 6.140

RATNA-CHUDA: (*with despair*) Alas, I think I see some great danger. For the hair on the demons' cheeks stands on end when they happily behold the wide chests of their enemies being split by their merciless swords; they are having a great collective feast of drinking among proud soldiers, swallowing the enemy's blood, which flows incessantly—and now they are attacking the monkeys' chiefs everywhere.

HEMÁNGADA: (*happily*) My friend, do not despair, for here

The king of monkeys is quickly encouraging his monkey-soldiers, who are moving around their tails in their effort to escape from the pain caused by Rávana's arrows—and now he is here to attack his enemy.

RATNACŪḌAḤ: (*dṛṣṭvā, sa/kheda/hās'âdbhutam*) ahaha,

6.145 astrāṇi plavag'âdhipena vihitāḥ
 Paulastya|vakṣaḥ|sthalī
 saṃghaṭṭ'ânala|datta|dāva|vipadaḥ
 sīdanti bhūmī|ruhāḥ.
 utpātya prahitaś ca śaila|śikharo
 Laṅk'|êndra|hast'|āvalī
 piṣṭo 'yaṃ nija|kuñja|nirjhara|jalair
 jambāla|piṇḍāyate.

HEMĀṆGADAḤ: (*vihasya*) sakhe, Daśa|kandharam adhikṛtya
 na kiṃ cid etat,

 tath" âiten' ôddhṛtya
 sphaṭika|śikharī so 'pi vidadhe
 samantād āmūla|
 truṭita|vasudhā|bandha|vidhuraḥ,
 amuṃ yen' âdy' âpi
 Tri|pura|hara|nṛtya|vyatikaraḥ
 purastād anyeṣām
 api śikhariṇām ullalayati.

kiṃ cit tarkayāmi,

 śastrī|kṛtas taru|varo hari|puṃgavena
 Laṅk'"êndra|vakṣasi mṛṇāla|mṛduḥ papāta.
 tatra sthitaś tu kusumaiḥ Kusum'|êṣur enaṃ
 Sītā|viyoga|vidhuraṃ dṛḍham ājaghāna.

ACT VI: RÁVANA'S DEFEAT

RATNA-CHUDA: (*looking, exhausted, smiling and surprised at once*) Alas,

The trees that the monkey-king has used as weapons have perished in the terrible fire produced by the friction when they hit Rávana's wide chest. The mountain peak that Sugriva tore off and hurled against the King of Lanka has been reduced to dust by the demon king's numerous hands, and with its bushes and waterfalls it has become a piece of mud and moss. 6.145

HEMÁNGADA: (*smiling*) My friend, this is nothing for ten-headed Rávana,

Once, he lifted the crystal-peaked Mount Kailása, tearing off completely all its ties that rooted it in the earth—that is why even today, when Shiva, the Destroyer of the Three Demon Cities, starts his dance, it is the Kailása that starts shaking first, before all the other mountains.

I have an idea :

That beautiful tree that the monkey-king made into his weapon fell on Rávana's chest as if it were tender like a lotus fiber; and the God of Love must have used the flowers of that tree as arrows to pierce Rávana's heart, to make him love-lorn for being separated from Sita.

6.150 RATNACŪḌAḤ: (*vihasya*) sakhe, kim ucyate. mahā|sattvatā-
yām Rāvaṇaḥ khalv asau. tathā hi:

sveṣ' ūtkṛtya huteṣu mūrdhasu javād
agneḥ sphuṭitvā bahir
vyākīrṇeṣv alikeṣu daiva|lipibhir
drṣṭv" āpi Rāmāyaṇam,
citten' ā|skhalitena yas tad|adhikaṃ
Brahmāṇam aprīṇayat,
kas tasmai prathamāya māniṣu mahā|
vīrāya vairāyate?

HEMĀÑAGADAḤ: sakhe, paśya paśya. bhayānakam, adbhu-
taṃ ca vartate.

viśikh'|āugha|vikīrṇa|gaṇḍa|śaile
taru|saṃcūrṇita|śakti|tomare ca
kapi|rākṣasa|rājayor ajasraṃ
tumule bhānti talāta|prapañcāḥ.

nūnam idānīm,

6.155 śvās'|ōrmi|pratibandha|tundila|gala|
pracchinna|hār'|āvalī|
ratnair āpatayālubhiḥ kṛta|phaṇa|
prāg|bhāra|bhaṅga|bhramaḥ,
śrotr'|ā|bhāva|nir|antarāla|militaiḥ
stabdhaiḥ śirobhir bhuvam
dhatte vānara|vīra|vikrama|bharād
bhugnair bhujaṃg'|ādhipaḥ.

ACT VI: RÁVANA'S DEFEAT

RATNA-CHUDA: (*smiling*) My friend, indeed everyone knows 6.150
Rávana to be a noble person, as this story shows:

He cut off his heads and offered them in the sacred fire; but when they cracked in the quickly burning flames and the bones of his foreheads got scattered all over, they showed him the story of the 'Ramáyana' written upon them by Fate. In spite of seeing this, he continued to propitiate the Creator with an unwavering mind. Who would be able to fight such a great hero, the first among the most respected beings?

HEMÁNGADA: My friend, look, there is something terrifying and miraculous happening here,

In their unending battle, Rávana's arrows have split Sugriva's mountain rocks, while Sugriva's trees have reduced Rávana's spear and club to dust—now their one-on-one wrestling begins.

And right now,

The King of Snakes is bending down with his heads 6.155
in the underworld: his neck gets swollen to withhold his panting, while his necklace is split by the effort; and, as the gems are scattered everywhere, they create the impression that his thousand hoods have been destroyed.* Yet he keeps holding up the earth with his motionless heads, which are stuck together without being separated by the ears—all this effort is made to bear the weight of Sugriva's heavy steps on the ground.*

HEMĀṆGADAḤ: (*sa/viṣādam*) ahaha, bāhu|yantren' āpīḍya
Sugrīvaṃ kim āha Rāvaṇaḥ?

«asmad|bhujā|van'|āndola|su|labhaṃ phalam āpnuvan,
niyuddha|lāghava|klānta, śākhāmṛga, sukhī|bhava!»

RATNACŪḌAḤ: (*sa/harṣam*) sakhe, karaṇa|kauśala|mocit'āt-
mā vipakṣa|dur|vacana|khidyamāna|hṛdayo hṛdayaṃ|ga-
mam abhidadhāti vānar'|ēndraḥ:

«viṃśatyā yugapat kṣamair api bhujair
ākaraṇa|chedayor
a|cchinnaṃ daśamaṃ śiraḥ kathayati
chinnāni yāni kramāt.
tāny ārāddha|mah'|ēśvarāṇi bhavataḥ
śīrṣāṇi tulyaṃ daśa
chindāno daśabhir nakhair yadi, punaḥ
śākhāmṛg'|ēndraḥ sukhī.

6.160 api ca, re re rākṣasa,

Daśa|mukha|vadha|nāṭya|sūtradhāro
Raghupatir, asya ca pāripārśvako 'ham.
prakaraṇa|phala|bīja|bhāvakānām
amṛta|bhujāṃ samupāsmahe samājam.»

ity abhidadhānen' āiva utplutya nir|dayaṃ śīrasi tāḍito ra-
tha|dhvaja|daṇḍ'|āvalambī kathaṃ cid āśvasiti Rāvaṇaḥ.

ACT VI: RÁVANA'S DEFEAT

HEMÁNGADA: (*with dejection*) Alas, what is Rávana saying while he is squeezing Sugríva with his arms as if with fetters?

“Monkey, you have got tired of the art of wrestling, so may you obtain your fruit, which is easy to get from shaking my forest-like arms, and may you then rest in peace.”*

RATNA-CHUDA: (*happily*) My friend, the monkey-king has managed to free himself, thanks to his dexterity; as his soul is distressed by his enemy's words, he gives him an appropriate reply:

“Although your twenty arms could have pulled and torn off all your heads at once, they left the tenth untouched to tell that the others had been duly cut off. Now the king of monkeys shall find peace only if he can cut all your ten Shiva-praising heads at the same time with his ten nails.*

And o rákshasa,

6.160

Rama is the stage manager of this play about the killing of Rávana; and I am his assistant. We propitiate the assembly of gods as our public, before whom the story of the play unfolds.”

Saying this, he jumped and attacked Rávana on the head, hitting him cruelly, but Rávana leaned against the flag-staff of his chariot and regained his force somehow.

HEMĀṆGADAḤ: (*sarvato 'valokya, sa/harṣam*) sakhe, paśya
paśya,

yan|mālya|grathan'|āvaśeṣa|vikalaiḥ
santānakair nākinām
bhartre garbhakam eva dāma nibhṛtaṃ
svar|mālikair gumphitam,
tasminn adya Daś'|āya|mūrdhani nava|
prastāvanām āpadām
paśyanto rabhas'|āugha|bhartsita|bhiyaḥ
krośanti naḥ syandanāḥ.

6.165 HEMĀṆGADAḤ: (*sa/viśādam*) ahaha, āśvasya Daśa|kaṇṭhen'
āpi tāḍito mūrccitaḥ kap'|īndro Nīla|Hanūmadbhyām
āśvāsyamāno 'pasāryate.

RATNACŪḌAḤ: sakhe, prathanasya prathama|parvaṇi śata|kr-
tvo vijayante, vijīyante ca mahā|vīrāḥ. tatra ko viśādaḥ?

HEMĀṆGADAḤ: (*anyato 'valokya*) sakhe Ratnacūḍa, diṣṭyā
vardhase, yad ayam anuprāptaḥ,

Kuśika|suta|sa|paryā|drṣṭa|divy'|āstra|tantro,
Bhṛgu|pati|saha|yudhvā vīra|bhogīṇa|bāhuḥ,
dinakara|kula|ketuḥ kautuk'|ōttāna|cakṣur,
bahu|mata|ripu|karmā kārmukī Rāma|bhadraḥ.

ACT VI: RÁVANA'S DEFEAT

HEMÁNGADA: (*looking everywhere, happily*) My friend, look,

The celestial garland-makers had to wreath Indra's small chaplet* secretly, from imperfect bits of flowers left over after Rávana's crown had been made with the blossoms of the wish-fulfilling tree. But now Rávana's crowned head presents a new prologue of bad fate*—and, seeing this, our chariots curse their fear with great vehemence and cry out.

HEMÁNGADA: (*dejected*) Alas, Rávana has regained his force 6.165
and hit the monkey-king so hard that Sugríva has lost consciousness; he is being fanned and carried away by Nila and Hánuman.

RATNA-CHUDA: My friend, in the first half of the battle, heroes gain and lose hundreds of times in a row. So why should we despair?

HEMÁNGADA: (*looking elsewhere*) My friend, Ratna-chuda, you shall be blessed now that he has come here:

He who has learned the science of heavenly weapons by serving Vishva-mitra, he who has fought Párasu-rama, with his arms ready to strike, the foremost member of the solar dynasty, he who is respected as a great fighter—here comes Rama with his bow, his eyes wide open in curiosity.

RATNACŪḌAḤ: (*sa/harṣaṃ* RĀMAM *avalokya*, RĀVAṆAṂ *prati*)
Rākṣasa|rāja,

6.170 bālen' āpi vilūna|Dhūrjaṭi|dhanuḥ|
stambhena bāh'ūṣmabhir
yena svedayatā mano|haram ṛjū|
cakre munir Bhārgavaḥ,
saṃprāpto Raghu|nandanaḥ; kim aparaṃ?
ten' ādhunā neṣyate
dhanyo Vāli|samāna|kartṛka|vadha|
ślāgh"āti|bhūmiṃ bhavān.

HEMĀṆGADAḤ: (*sa/kautukam*) sakhe, tūṣṇīm āsvahe tāvat.
śṛṇuvaḥ kim bravīti Rāvaṇaḥ.

RATNACŪḌAḤ: (*karṇaṃ dattvā*) kim evaṃ āha: «sādhu, re
kṣatriya|ḍimbha, sādhu,
yat kanyām abhilaṣyatā Nimi|pater
na sthānavīyaṃ mayā
dor|līlā|tulit'āvatārita|Hara|
grāvṇ" āpi ruḡṇaṃ dhanuḥ,
tad draḡṣanty adhunā kiyantam avadhiṃ
'yāvad bhavān' ity amī
Dev'ēndra|dvipa|dāna|dur|dina|bhido
raudr'ārciṣo mārḡaṇāḥ?»

HEMĀṆGADAḤ: (*sa/vismayam*) katham, ady' āpi tṛṇī|kṛta|ja-
gat|trayaḥ sa ev' āsya tāvān ahaṃkāra|granthiḥ.

6.175 RATNACŪḌAḤ: (*ś'ôṭprāsa/smitam*) sakhe, katham idaṃ bha-
vantaṃ vismāpayate?

ACT VI: RÁVANA'S DEFEAT

RATNA·CHUDA: (*happily beholding* RAMA, *toward* RÁVANA)

King of Demons,

Even as a child, he broke Shiva's heavy bow, and 6.170
chastened Párasu-rama in a sweet manner, while
making him perspire with the heat of his strong
arms. This son of the Raghu dynasty has arrived—
what else is there to say now? You are fortunate to
become famous as being killed by the same man
who killed Vali.

HEMÁNGADA: (*eagerly*) My friend, let us be quiet and listen
to what Rávana is saying.

RATNA·CHUDA: (*listening*) Look, this is what he is saying:
“Well done, wretched son of a warrior,

Although I had lifted and replaced Shiva's abode
easily with my arms, I refused to bend his bow
when I asked for the hand of Jánaka's daughter.
Therefore, how long will my arrows, whose terrible
flames have dried up the ichor of Indra's elephant,
bear to see you alive now?”

HEMÁNGADA: (*smiling*) Look how much he, who treated the
three worlds with contempt, is still puffed up with pride.

RATNA·CHUDA: (*smiling happily*) My friend, how can such 6.175
a small thing make you smile?

mān'ādhmātaḥ svām kil' ôtkṛtya tāvad
mūrdha|śreṇīm eka|śeṣ'|ôttam'âṅgaḥ,
strīm ardh'âṅge vañcayitvā, mukhena
prītaḥ Śambhor eva pāde papāta.

(*ūrdhvam avalokya ca, sa/vitarkam*) bhagavato Divas|pater
iva ratho Dāśarathim upatiṣṭhate.

HEMĀṆGADAḤ: (*dṛṣṭvā, sa/harṣam*) sakhe, sa ev' âyam. kiṃ
na paśyasi? locana| mārṅga| sahasra| candraka| stabakita|
mah"|Ēndra|kavaca|hasto Mātaliḥ.

(*kṣaṇam nirvanya*)

6.180 vividha|maṇi|mayūkha|mañjarībhiḥ
kṛta|sura|cāpa|sahasra|saṃnipāte
adhisamaram ahārayad vimāne
nijam api kārmukam atra Deva|rājaḥ.

(*karṇam dattvā*) kim āha Rāvaṇa|pratihāraḥ? «are re Puru-
hūta|sūta,

darpo 'yaṃ bhavataḥ sur'|âsura|camū|
doh|kāṇḍa|kaṇḍū|viṣa|
jvālā|jāṅgulikena jāṅgala|bhujām
paty" âpi na tyājitaḥ,
yen' āindre ratha|varmaṇī Raghu|śísor
asy' ôpanīte tvayā.
rāja|dviṣtam idaṃ vidhāya sa katham
Śakro 'pi vartiṣyate?»

ACT VI: RÁVANA'S DEFEAT

When full of pride, he cut his row of heads leaving only one intact, then, betraying Shiva's female side,* he bowed down happily to touch only the foot of the male side with his remaining head.

(looking upward, reflecting) The chariot arriving next to Rama looks like that of the sun god.

HEMÁNGADA: *(looking, with joy)* My friend, can't you see what is happening? Here comes Mátali, Indra's charioteer, bringing Indra's shield, which has a thousand moon-shaped holes dotted all over it for the god's thousand eyes.

(watching for a second)

In this celestial chariot, which shines like a thousand rainbows with its various gems pouring their reflections over it, Indra has sent even his bow to the battle.

6.180

(listening) Listen to what Ravana's doorkeeper is saying.
"Hey, you, Indra's charioteer,

The lord of the meat-eating *rákshasas* has cured the itching of strong arms in the armies of gods and demons, just as a snake charmer counteracts the effect of the venom. But even he was unable to cure you of your arrogance: you have dared to bring this chariot and shield of Indra's for Rama. After doing this hostile act against our king, how shall Indra be able to survive?"

RATNACŪḌAḤ: (*śrutim abhinīya*) kim āha Rāmaḥ? «satyam idam bhoḥ: yac|chīlaḥ svāmī, tac|chīlāḥ tasya prakṛtayaḥ, yad ete 'pi svāmino mūla|cchedinā dur|nayena vikatthan-
nte.»

HEMĀṄGADAḤ: (*ākāśe karṇaṁ dattvā.*) kim āha Rāvaṇaḥ?
«are tāpasa|baṭo,

6.185 krodhena jvalitā muhūrtam anu ca
svair eva nirvāpitāḥ
klībair aśru|maḥ" |ōrmibhir makha|bhujāṁ
patyuh sahasraṁ dṛśaḥ
yair dṛṣṭā bhuvana|trayī|vijayibhiḥ
sarvaṁ|kaṣāḥ santy amī,
te saṁpraty api me nay' |āpanayayor
nirvāha|mūlaṁ bhujāḥ.»

RATNACŪḌAḤ: (*karṇaṁ dattvā*) kim āha Rāma|bhadrāḥ?

«chittvā mūrdhnaḥ kim iti sa vṛto
Dhūrjaṭir, yady amīśaṁ
doḥ|stambhānāṁ tri|bhuvana|jaya|
śrīr iyaṁ vāstavī te?
mūrdhāno vā na khalu bhavato
dur|labhāḥ saṁbhaveyur,
yad devasya tvam asi jagatāṁ
śīlpino 'pi prapautrah?

yat punar bravīṣi «saṁpraty api te bhujāḥ sant' iti,» tad ad-
hun" āiva jñāsyate.»

ACT VI: RÁVANA'S DEFEAT

RATNA·CHUDA: (*miming that he hears something*) And this is what Rama replies: "Indeed, a king's subjects are like the king himself: they boast with the same bad manners as their master, causing their own total destruction."

HEMÁNGADA: (*listening to something in the air*) And this is what Rávana says: "You wretched ascetic,

My arms were there when Indra's thousand eyes 6.185
were first blazing with rage for a moment, but
then their fire was extinguished by the abundant
flow of tears he shed because he was totally helpless.
And these very same all-destructive arms have con-
quered the three worlds, thus becoming the only
source to determine, even for you now, what good
or bad manners are."

RATNA·CHUDA: (*listening*) And Rama retorts:

"If your colossal arms really possessed the Goddess
of Victory Over the Three Worlds, then why did
you need to propitiate Shiva by cutting off your
heads?* Or did you cut them off simply because
they were easy for you to put back, since you are
the great-grandson of the Creator of the World?

So what you said about your arms will be verified right
now."

HEMĀṆGADAḤ: (*karṇaṃ dattvā*) kim āha Rāvaṇaḥ? «are re, rājanya|ḍimbha, bhavataḥ purāṇa|pitā|mahena bahu tā-vad Anaraṇyen' āiva jñātam. idāniṃ bhavān api jñāsyati.»

6.190 RATNACŪḌAḤ: (*karṇaṃ dattvā, vihasya*) kim āha Rāmaḥ?
«are re, rākṣaṣi|putra,
na dūye naḥ pūrvaṃ
nrpatim Anaraṇyam, yad avadhīr.
jāyo vā mṛtyur vā
yudhi bhuja|bhṛtām; kaḥ paribhavaḥ?
jitaṃ tu tvām kārā|
gr̥ha|vinihitaṃ Haihaya|pateḥ
Pulastyo yad bhikṣām
akṛta kṛpaṇas tad vyathayati.»

HEMĀṆGADAḤ: (*karṇaṃ dattvā*) kim āha Rāvaṇaḥ? «āḥ, kṣ-triya|vaṭo, vācāṭa, katham a|pūrva|śilpī rajanī|car'|ēndra|carita|candre 'pi lakṣma likhasi. tad ayaṃ na bhavasi.»
(*sa|saṃbhramam avalokya*) katham, upakrāntam eva śara|sahasra|dur|dinaṃ Mandodarī|dayitena.

RATNACŪḌAḤ: katham, Maithilī|vallabhen' āpi pratyupa-krāntam eva. (*vihasya*)
patanti Rāma|bhadreṇa
khaṇḍitā Rāvaṇ'|ēṣavaḥ:
pūrv'|ārdhaiḥ phalibhir vegāt,
paśc'|ārdhaiḥ pakṣibhiś cirāt.

6.195 kim ca,
akṣe ca, ketu|daṇḍe ca, sārathau ca, hayaṣu ca
khelanti Rākṣas'|ēndrasya syandane Rāma|pattriṇaḥ.

ACT VI: RÁVANA'S DEFEAT

HEMÁNGADA: (*listening*) And Rávana again: "Hey, you miserable son of a kshatriya, your great-grandfather Anaránya tried them out; now it is your turn."*

RATNA·CHUDA: (*listening, then smiling*) Rama replies then: 6.190
"You, son of a demoness,

I am not dejected because you killed my royal ancestor, Anaránya; for if a warrior wins or dies in battle, it is not to his disgrace. But I feel sorry that your poor grandfather, Pulástya, had to beg for your release when you were conquered and put into prison by Árvjuna Kartavírya."*

HEMÁNGADA: (*listening*) And to this, Rávana says: "You blabbering khsatriya, you think you are a modern artist who can draw a spot on the moon of Rávana's fame?*" I doubt that you should be able to do so." (*looking, with alarm*) Look, Mandódari's beloved Rávana has started showering his arrows.

RATNA·CHUDA: So has Sita's beloved Rama. (*smiling*)

As Rávana's arrows are split by Rama, their iron-made tips fall quickly, while their feathered ends reach the ground slowly.

And then,

6.195

On the axle, on the flagstaff, on the charioteer and on the horses—Rama's arrows are playing their game all over Rávana's chariot.

HEMĀNGADAḤ: (*sa/bhayam*) ahaha,

andha|kāri|kṛta|vyomnā bāṇa|varṣeṇa Rāvaṇaḥ
Rām'|ārūḍhaṃ tiro|dhatte śat'|āṅgaṃ śātamanyavam.

(*ciraṃ dr̥ṣṭvā, sa/vismayam*) sakhe,

6.200 nānā|vidhāni śastrāṇi śastrair nānā|vidhair api
imau hi pratikurvāte, na kaś cid atiricyate.

RATNACŪḌAḤ: evam etat.

yad Rāvaṇo bahubhir eṣa bhujaiḥ karoti,
tad Rāghavaḥ prati|karoti bhujā|dvayena.
karma dvayor yad api tulya|phalaṃ, tath" āpi
rakṣo|bhaṭād daśa|guṇaṃ nara|vīra|śīlpam.

HEMĀNGADAḤ: (*vihasya*) sakhe,

viṃśaty" āpi bhujair eṣa dvau bhujāv abhiyodhayan,
a|dūṣita|dvandva|yuddha|maryādo Daśa|kandharaḥ.

6.205 (*sa/kheda/bhayam ca*) katham, ayaṃ Rāvaṇo mah'|Ēndra|
syandanāt,

tasy' āri|bala|bhīmasya dhvaja|daṇḍasya lāñchanam
darpa|dīptaḥ kṣurapreṇa māyūraṃ piccham acchinat.

RATNACŪḌAḤ: (*sa/harṣam*) sakhe, paśya paśya, kuliśa|ketu|
ketan'|āvamānana|vilakṣa|kruddhena,

ACT VI: RÁVANA'S DEFEAT

HEMÁNGADA: (*with fear*) Alas,

With his shower of arrows Rávana darkens the space and covers Rama's chariot given by Indra.

(*watching for a while, then, with a smile*) My friend,

They both reply to each other with various weapons—neither of them can win over the other. 6.200

RATNA-CHUDA: Indeed.

What Rávana does with his many arms is counteracted by Rama's two hands. Although the result of their acts is the same, Rama's heroic might as a human is ten times that of this fighting demon's.

HEMÁNGADA: (*smiling*) My friend,

Fighting with twenty arms against only two, hasn't Rávana violated the laws of what could be called a one-on-one battle?*

(*with alarm and fear*) Look what has happened to the chariot 6.205
given by Indra.

The peacock feather that ornated the flagstaff of the chariot ridden by Rama, fear of all enemies, has just been cut off by Rávana, puffed up with pride, with his arrow.

RATNA-CHUDA: (*happily*) My friend, look how the Raghu prince is ashamed and angry to see the flag of thunderbolt-brandishing Indra being so little respected:

dik|pāla|dvipa|darpa|dāna|laharī|
 saurabhya|garbh'|ānilaiḥ
 pakṣair eva samasta|rākṣasa|kathā|
 kalp'|ānta|karṇe|japāḥ
 dīyante Raghu|puṁgavena kati cit
 Paulastya|mauliṣv amī
 Paulomī|nayan'|āmbu|sīkara|kaṇ'|â-
 vagrāhiṇo mārgaṇāḥ.

HEMĀṄGADAḤ: (*sa/khed'âdbhutam*) katham, kirīṭa|param-
 parā|paribhavam a|mr̥ṣyamāṇena bāṇa|varṣ'|â|dvaitam
 ātanvatā Rākṣasa|rājena,

6.210 Videha|kanyā|kuca|kumbha|koṭi|
 kaṭhoratā|sākṣiṇi sâyako 'yam
 Rāmasya janm'|āntara|mela|kāra|
 Śrī|Kaustubhe vakṣasi, hā, nikhātāḥ.

(*samyag avalokya*) sakhe,
 eken' âiva nivāta|kaṅkaṭa|bhidā
 Laṅkā|pateḥ pattriṇā
 viddho 'yaṁ yadi nāma ko 'pi jagatām
 ullāghano Rāghavaḥ,
 cakṣur|vartma|sahasra|niḥsarad|asrg|
 dhār"|âughaj|hām|kāriṇā
 māhendreṇa tu varmaṇā vivṛṇute
 vīraḥ sahasraṁ vraṇān.

RATNACŪḌAḤ: (*sa/harṣam*) Rāghaven' âpi,
 Sītā|stana|stabaka|kuṅkuma|pañka|lopa|
 saṅkalpa|pātakini vakṣasi Rāvaṇasya
 nyastaḥ śaro vibudha|kuñjara|danta|ghāta|
 rūḍha|vraṇ'|ârbuda|catuṣṭaya|madhya|vartī.

ACT VI: RÁVANA'S DEFEAT

These arrows, whose feathers carry a breeze scented by the abundant ichor of the proud world-guarding elephants,* thus suggesting that this is the end of the history of all rākshasas, are to stop the flow of tears coming from the eyes of Indra's wife*—for Rama is now sending them toward Rávana's heads.

HEMÁNGADA: (*with alarm and surprise*) The king of rākshasas cannot bear this insult of his row of crowns and is showering arrows incessantly toward his enemy.

Rama's chest, which carried the Káustubha gem and the Goddess of Wealth* in another birth and felt the stiff, piercing nipples of Sita's large breasts, has, alas, just been hit by Rávana's arrow.

6.210

(*looking straight ahead*) My friend,

Look, the noble Raghu prince, who is to rescue the world, has been pierced by one single arrow that Rávana sent to cut through his thick armor. But, as the armor came from Indra, it has a thousand holes for Indra's thousand eyes, from which a thousand streams of bubbling blood are flowing abundantly now—our hero, Rama, thus seems to bleed from a thousand wounds.

RATNA-CHUDA: (*happily*) But the prince

has just sent out an arrow and hit Rávana's chest, which sinned gravely in wanting to wipe off the wet kunkuma marks on Sita's round breasts. The arrow is now staked in Rávana, in the middle of four swollen scars remaining from the wounds that

6.215 HEMĀṄGADAḤ: (*karṇaṃ dattvā, sa/vismayam*) ekena savya|
pāṇinā viśikhāṃ utkhāya kim āha Rāvaṇaḥ? «sādhu, re
manuṣya|ḍimbha, sādhu,

traivikramaḥ sakala|dānava|jīvitavya|
vidyā|samāpti|lipir eṣa Sudarśano me
yasmin nipatya hṛdaye dalit'|āra|jāla|
jyotis|tuṣāra|mayam ābharaṇaṃ babhūva.

tasminn api rudhira|darśanaṃ kurvatā bhavatā darśit' êyaṃ
sur'|âsura|vīry'|âtiśāyinī hastavattā.»

RATNACŪḌAḤ: ahaha, dviṣad|girām udgāreṇa sarva|granthi|
guruṇā dūraṃ dīpyamānasya,

sva|vinihita|Candrahāsa|
vraṇa|kiṇa|valay'|ôpahasita|hāreṣu
Rāmasya mārgaṇa|gaṇāḥ
patanti Daśa|kaṇṭha|kaṇṭheṣu.

6.220 HEMĀṄGADAḤ: (*sa/camat/kāram*) sakhe, paśya paśya. anurū-
pa|vīra|saṃvāda|pramoda|bhara|dvi|guṇit'|âvaṣṭambha|
saṃkṣobhita|bhuvana|trayasya nirantara|prahīyamāṇa|
bāṇa|pañjara|vartinā Rāma|bhadreṇa krīḍā|śakunta|kau-
tukam āpūryate Rākṣasa|rājasya. nūnam idānīm,

the tusks of Indra's elephant once inflicted upon him.*

HEMÁNGADA: (*listening, with a smile*) Drawing out the arrow 6.215
with one of his left hands,* Rávana says: "Well done,
wretched human,

This is the disk called Sudárshana, belonging to
Vishnu of the Three Paces,* which has the death,
the end of the magic knowledge of all demons
inscribed on it. But, as it falls on my heart, its
spokes are broken and it becomes an ornament
for me, bright and cool.

Now that you have been able to show some blood coming
from my heart, you have shown your exceptional heroic
skill to conquer all gods and demons."

RATNA-CHUDA: Alas, Rama has been terribly angered by the
words that his enemy belched out, words laden with all
kinds of lies.

The strings of scars on Rávana's necks, made by
his own sword, the Chandra·hasa, look as if they
were mock garlands;* and Rama's arrows are now
attacking these oddly adorned necks.

HEMÁNGADA: (*with admiration*) My friend, look, the three 6.220
worlds are stirred up by Rávana's pride, which has been
doubled in his joy to have found a worthy hero to chal-
lenge. His arrows are incessantly falling on Rama, who is
like a pet bird for Rávana to amuse himself with, playing
inside the cage formed by those arrows. And now,

udañcan|nyañcad|bhū|
 vivṛta|nibhṛtānām anuphaṇam
 mañīnām vidyudbhiḥ
 kṣaṇa|muṣita|pātāla|timiraḥ
 bhuja|krīḍā|valgad|
 Daśa|mukha|pada|nyāsa|garima|
 pragalbhair niśvāsair
 ajani bhujagānām adhipatiḥ.

RATNACŪḌAḤ: (*sa/bhayam avalokya*) sakhe, evam etat.

rakṣo|vikṣobha|veg'|ôcchalita|jalanidhi|
 vyakta|mātaṅga|nakra|
 krudhyad|diṇ|nāga|mukt'|ôddharaṇa|guru|bharām
 adya nāg'|âdhirājaḥ
 aṅgair aṅgeṣu magnair a|virala|valinā
 vāmanena atipīvnā
 dehen' âpahnuvānaḥ phaṇa|phalaka|pari-
 ṇāham urvīm bibharti.

(*ūrdhvam avalokya*) katham, itas tato vaimānikair apakra-
 myate.

6.225 HEMĀṆGADAḤ: (*sa/camat/kāram*) aho, tri|bhuvana|bhayaṃ|
 karam upakrāntaṃ mahā|vīrābhyām āyodhanam. tathā
 hi,

dhyāyaty ayam Gādhi|sutād adhītān
 divy'|âstra|mantrān Manu|vaṃśa|vīraḥ.
 Brahm'|ôpaśiṣṭām iha śastra|vidyām
 asau tad" ākāṅkṣati Rākṣas'|êndraḥ.

ACT VI: RÁVANA'S DEFEAT

As the ground is moving up and down under Rávana's heavy steps, while his arms playfully wander in all directions, it keeps revealing and hiding in turn the shining jewels in the hoods of the bravely panting Snake King underneath, jewels whose unveiled light thus illuminates the dark underworld with flashes every other second.

RATNA-CHUDA: (*looking with fear*) My friend, indeed,

As the ocean was stirred up by the heavy movements of the fighting demon, it has released its elephantine sea monsters. At this sight, the elephants who sustain the world in the eight directions have left their posts angrily to fight them—thus, the burden of the whole earth is now being borne by the Snake King: the large surface of his hoods disappears as his various parts are squeezed into each other and his body becomes dwarfed, swollen, with folds all over.

(*looking upward*) The gods are flying away on their chariots!

HEMÁNGADA: (*with admiration*) Ah, the two heroes have 6.225
started their real fight, to the horror of the three worlds.
See what is happening:

Prince Rama, hero of the Manu dynasty, is evoking the celestial mantra-weapons he learned from Vi-shva-mitra, while the King of Demons is trying to apply the science of weapons that Brahma taught to him.*

tad āvām apy apasṛty' āsvahe.

HEMĀṄGADAḤ: (*samantād avalokya*) sakhe, yath" āyaṃ bhu-
vana|saṃkṣobhas, tathā tarkayāmi: tāmisaṃ bhānavīye-
na, bhānavīyaṃ ca rāhavīyeṇa, rāhavīyaṃ vaiṣṇavīyena,
vaiṣṇavīyaṃ ca pauspaketavena, pauspaketavaṃ ca pā-
śupaten' āstreṇ' āstraṃ pratikurvāṇayoḥ Pulastya|Kaku-
tstha|kul'|āika|vīrayos tumulam āyodhanam vartate.

RATNACŪḌAḤ: sakhe, Hemāṅgada, kṛti|pratikṛtīnām a|viśe-
ṣe 'pi, jetavyam iti Rāmasya, martavyam iti Rāvaṇasya
nirbharo 'yaṃ sarv'|āstra|mokṣaḥ. viśikha|mukh'|ôpas-
thāyinīnām ca punar devatānām a|balīyān ātopaḥ kalp-
yate. tathā hi,

6.230 yad daivataṃ kṣipati pattriṣu Rākṣas'|ēndraḥ,
snehena tad Raghu|pater mṛdu saṃnidhatte.
yāṃ devatām upa|dadhāti ca Rāma|bhadrās,
trāsād asau Daśa|mukhasya śanair upaiti.

NEPATHYE:

yat yad kṛttaṃ Daśa|mukha|śīras
tasya tasy' āiva kāntau
saṃkrāmantyām atīśayavatī
śeṣa|vaktreṣu lakṣmīḥ.
yo yaḥ kṛtto Daśa|mukha|bhujas
tasya tasy' āiva vīryaṃ
labdhvā dīpyanty adhikam adhikaṃ
bāhavaḥ śiṣyamāṇāḥ.

ACT VI: RÁVANA'S DEFEAT

Let us watch them from a distance.

HEMÁNGADA: (*looking in all directions*) My friend, while the world is being shaken, it seems as if the fierce battle between the two heroes, Rávana and Rama, each one unique in his family, were being fought with one divine weapon attacking the other: that of the God of Darkness answered with that of the Sun, the Sun's arm counter-acted by that of the Demon of Eclipse, his weapon neutralized by Vishnu's, Vishnu's missile overcome by that of the God of Love, which in turn is destroyed by Shiva's weapon.

RATNA·CHUDA: My friend, Hemángada, although their attacks and counter-attacks are the same, Rama keeps sending out all his arrows to win, and Rávana does the same only to die. And the gods who are directing these arrows do not seem to be particularly aggressive. In other words,

When Rávana invokes a god to empower his arrow, that deity makes the weapon approach Rama gently, out of affection for him. And the gods whom Rama places on his arrows reach Rávana slowly, out of their fear of him. 6.230

FROM THE REAR OF THE STAGE:

Every time Rama cuts off one of Rávana's heads, its splendor is transferred onto the remaining ones, which then shine even brighter. And each time Rama cuts off one of the Demon King's arms, its force is transmitted to the remaining ones, which thus get prouder and prouder.

UBHAU: (*sa/harṣa/rom'*/*âñcam ākarṇya*) aye, śabd'|ôpalam-
bha|pravartakena karmaṇā nimittena tri|bhuvanasya ko
'yam indriyāṇi prīṇayati?

nepathye kalakalah

6.235 UBHAU: (*sa/bhay'âdbhutam*) aye, katham ayaṁ kapaṭa|kaṇ-
ṭhī|rava|Vaikuṇṭha|kaṇṭha|kaṭhora|kolāhala|kāhala|mahā|
nirghoṣaḥ prajā|koṣṭha|bhaṅgam a|parvaṇi prakramate?
nūnaṁ c' êdānīm ghana|kāla|kūṭa|digdhair iva kaṇ-
ṭha|dhvanibhir eva mūrcchayato bhuvanāni Bhairavasya
smarati bhr̥ṣaṁ sa|bhayam adya Parameṣṭhī.

punar NEPATHYE:

divy'|âstrair bhūr|bhuvah|svas|tritaya|ḍamaran'|ôḍ-
ḍamarair yodhayitvā
lūn'|ôtkṣiptaiḥ śirobhir daśabhir abhi|nabho
darśit'|âikā|daś'|ārkaḥ
Kākutsthen' âvakīrṇo nija|viśikha|śikhā|
yoga|pīṭh'|ôpahūta|
Brahm'|âstreṇ' âdhiśete Rajanicara|pater
vīra|śayyām kabandhaḥ.

UBHAU: (*sa/harṣa/saṁbhramam ūrdhvam avalokya, sa/vis-
mayam*) sakhe, paśya paśya, pralaya|kāla|karāla|kāl'|âna-
lajvālā|puñja|piñjarāṇi Rāvaṇa|śirāṁsi.

sa/tvaram upasṛtya c' adhastāt paśyataḥ.

6.240 HEMĀNGADAḤ: (*sa/karuṇam*) hā, mahā|vīra|prakāṇḍa, Laṅ-
keśvara, paryavasito 'si.

ACT VI: RÁVANA'S DEFEAT

BOTH: (*listening happily, with their hair standing on end*)
O, who is this person who delights all the senses of the
worlds by creating only the perception of a sound?

Tumult from the rear of the stage.

BOTH: (*with fear and admiration*) It is as if Naráyana, in the 6.235
guise of a lion, was roaring loudly and harshly with the
full strength of his voice, emitting a cry to announce the
untimely end of the world. And it is really as if now Bra-
hma was suddenly evoking Bháirava with fear, Bháirava
who bewilders the worlds with his deep cries coming
from his poison-marked throat.*

Again, FROM THE REAR OF THE STAGE:

Rávana fought with many a celestial weapon,
strong enough to shake earth, heaven and the in-
termediate space. But, when Rama invoked Bra-
hma's missile on the yogic seat formed by the tip
of his arrow, he cut off Rávana's ten heads with it,
throwing them up in the air to create eleven suns,*
while the demon king's headless body was made to
fall down. Here it is now, lying on the battlefield.

BOTH: (*with delight and fear, looking upward, then, with a
smile*) My friend, look, Rávana's heads are golden red,
like the flames of the terrible fire at the end of the world.

They go closer quickly, and look down below.

HEMÁNGADA: (*with compassion*) Alas, lauded hero, King of 6.240
Lanka, this is your end.

bhinn'Āirāvaṇa|gandha|sindhura|śīraḥ|
 saṃpātibhir mauktikaiḥ
 śaśvad|viśva|jaya|praśasti|racaṇā|
 varṇ'āvalī|śilpine,
 nāk'āntaḥ|purikā|kapola|vilasat|
 kāsmīra|pattr'āṅkura|
 śrī|vinyāsa|vināśa|bhīṣaṇa|bhuja|
 stambhāya tubhyaṃ namaḥ.

(*nirvarṇya*) sakhe, Ratnacūḍa,

dhruvaṃ patita|Pañkti|kandhara|
 kabandha|pīḍā|bharān
 nij'āvanamana|kram'ōnnamita|
 cakravāl'ācalam
 mahī|valayam ardhā|kuṇḍalita|
 vigrah'ādhāraka|
 pratīṣṭa|phaṇa|maṇḍalo vahati
 Kādravey'ādhīpaḥ.

RATNACŪḌAḤ: sakhe, sarvam atīśāyi Rāvaṇasya. pur" āpi
 khalu,

6.245 calati jagatī|jaitre yatra
 sva|bhogi|camū|bhaṭair
 valayita|mahā|deha|stambho
 bibharti bhuvas talam,
 pracalad|a|khila|kṣmābhṛn|mūl'ō-
 pala|vyatighaṭṭit'ōl-
 baṇa|maṇi|śilā|jalpākībhiḥ
 phaṇābhir ah'īśvaraḥ.

ACT VI: RÁVANA'S DEFEAT

You wrote each letter of your own hymn of praise, to celebrate your eternal victory over the world, with the pearls you obtained when you split the head of Indra's perfect elephant;* and your colossal arms were so frightening that they prevented the wives of the gods from beautifying their faces with their glittering makeup of saffron paste.* Here we are to pay homage to you.

(watching) My friend, Ratna-chuda,

As Rávana's headless body falls on the ground with all its weight, the earth bends down in pain, which in turn lifts the great mountains at the edges of the world higher—and the King of Snakes bears all this underneath, while his body is coiled into half its size to support his many hoods, on which the whole world rests.

RATNA-CHUDA: Rávana has always been excessive in everything. Of yore,

when Rávana was treading on the earth as the conqueror of the world, all the snake-soldiers gathered around the colossal body of the King of Snakes to help him, for he had to bear the surface of the world with his large hoods, hoods that seemed to be talking as the bottom rocks of all the shaking mountains were scratching his bright head-jewels.

6.245

idānīm punar utkrānta|vāyur ati|dur|vaho deha|bandhaḥ.

HEMĀṄGADAḤ: (*anyato 'valokya.*) katham, iyaṃ Daśa|ka-
ndhara|kabandh'|ābhimukhī śoka|viklavā Mandodarī
niśā|caribhir apakṣyate. (*ākāśe karṇaṃ dattvā*) kaṣṭam,
kaṣṭam. capala|kapi|kul'|ānukriyamāṇa|karuṇa|kāku|tāra|
svarā Mandodarī kim āha mahā|vīra|vara|varṇinī?

«bhūyiṣṭhāni mukhāni cumbati bhujaṃ

bhūyobhir āliṅgyate

cāritra|vrata|devat" āpi bhavatā

kāntena Mandodarī.

hā, lamb'|ōdara|kumbha|mauktika|maṇi|

stomair mama ekāvalī|

śilpe vāg|adhama'|rṇakasya bhavato,

Laṅk" |ēndra, nidrā|rasaḥ.»

UBHAU: (*sa/khedam*) idam a|śaky'|ānubhavaṃ cakṣuḥ|śro-
trasya. pratikṛtānām api vyasanam ati|mātraṃ hṛdayasya
marmāṇi chinatti. (*sa/vimarśam*) ahaha, na kiṃ cid an|
iṣat|karaṃ nāma Kṛtāntasya.

6.250 vandāru|vṛndāraka|vṛnda|bandī|
mandāra|mālā|makaranda|bindūn
Mandodar" iyaṃ caraṇ'|āravinda|
reṇ'|ūtkaṛaiḥ karkaratām anaṣīt.

ACT VI: RÁVANA'S DEFEAT

And, now that life has left Rávana, his body seems to be even heavier.

HEMÁNGADA: (*looking elsewhere*) Ah, his dejected wife, Mandódari, who was about to approach Rávana's body, is being drawn away by the demonesses. (*listening to something*) Alas, the queen of this great hero is saying something. She has a high-pitched voice, a shriek of compassion that sounds like the cry of monkeys flying in the air:

“Although Mandódari has been a chaste wife, she has kissed many lips and has been embraced by many arms, for she was your beloved.* Alas, you have not kept your promise to string a necklace from the pearls released from Ganésha's temples—how can you, the King of Lanka, enjoy your dream now?”

BOTH: (*with pain*) This is impossible to look at or to listen to. Even if she was our enemy, this extreme pain breaks our hearts. (*reflecting*) Alas, nothing is too hard for the God of Death. . .

When the wives of the respectful gods made the honey drops of the coral tree flowers adorning their crowns fall down, Mandódari made those drops solid with the pollen-like dust of her lotus-feet.* 6.250

tasy” âp’ îyaṃ daśā.

NEPATHYE:

nīyante vana|devatābhir amara|
 kṣoṇī|ruho Nandanam;
 nīto vallabha|pālakena ca nijām
 Uccaiḥśravā mandurām;
 rakṣobhiś ca Vibhīṣaṇa|praṇayibhiḥ
 kārā|grhād mocita|
 svar|bandī|vadan’|âvaloka|nibiḍa|
 vrīḍo Biḍaujāḥ kṛtaḥ.

RATNACŪḌAḤ: (*sa/harṣam*) sakhe, tad ehi. Laṅk”|êśvara|kārā|
 gr̥ha|cira|vāstavyaṃ bandhu|vargam iṅśāvahe.

6.255 *iti parikrāntau, vilokya, sa/harṣam anyonyam.*

sakhe, paśya paśya. prahāra|vihvala|valīmukh’|âcchabhalla|
 golāṅgūla|grāma|saṃvargaṇa|vyagrita|Sugrīvo Lakṣma-
 ṇa|nihita|dhanvā Vibhīṣaṇa|bhuj’|âvalambī jaya|śriyā kim
 api pradīpta|ramaṇīyo Rāma|bhadraḥ. ayaṃ hi saṃprati,

Paulastya|nyasta|śakti|vraṇa|kiṇa|kaṇikā|
 lakṣmaṇo Lakṣmaṇ’|ôraḥ|
 pīṭhād nirmukta|lajjo, vibudha|pura|vadhū|
 kṛpta|puṣp’|âbhiṣekaḥ,
 sadyo naptāram anyam rajanicara|purī|
 bhadra|pīṭha|pratiṣṭhaṃ
 dṛṣṭvā tuṣyat|Pulastyo, jagati vijayate

And yet she is in this sad state now.

BEHIND THE SCENES:

The deities of the forest take the celestial trees back to the garden of paradise; Indra's favorite horse, Long Ears, has been led back to his stable by his groom; and the rákshasas on Vibhíshana's side* have released the wives of gods from their prison—but, looking at their faces, Indra has become rather ashamed.*

RATNA·CHUDA: (*happily*) My friend, come, let us see our friends who have spent a long time in the prison of the King of Lanka.

They both walk around the stage, look around and say to each other happily. 6.255

My friend, look, while the bouncing Sugriva is coming here in great leaps, together with wrinkled monkeys, bears and cow-tailed monkeys* afflicted by the fight, Rama gives his bow to Lákshmana, takes Vibhíshana's hand, and his radiance is strengthened by the Goddess of Victory. For,

Rama is no longer ashamed now because of the small scar on Lákshmana's chest, remaining from the wound the descendant of Pulástya, Rávana, made with a lance;* and the wives of the gods have performed our hero's royal consecration with flowers. While Pulástya is happy to see that suddenly another of his grandsons, Vibhíshana, is consecrated on the throne of the demon city, the only

Jānakījānir ekaḥ.

iti niṣkrāntau.

ACT VI: RÁVANA'S DEFEAT

person to be the real ruler in this world is Sita's
husband: Rama.

Both exit.

PRELUDE TO ACT VII
INDICATION OF EVENTS

NEPATHYE:

tamistrā|mūrcchāla|
tri|jagad|a|gadam|kāra|kiraṇe
Raghūṇām gotrasya
prasavitari deve Savitari
puraḥ|sthe dik|pālaiḥ
saha para|gṛh'|āvāsa|vacanāt
praviṣṭā Vaidehī
dahanam, atha śuddhā ca niragāt.

ayam api,

ek'|āikāni śirāṃsi rākṣasa|camū|
cakrasya hutvā nīje
tejo|gnau, Daśa|kaṇṭha|mūrdhabhir atho
nirmāya pūrṇ'|āhutim,
adya svasty|ayanaṃ samāpya jagato,
Laṅk"|ēndra|bandī|kṛtām
Sītām apy avalokya śoka|rabhasa|
vrīḍā|jaḍo Rāghavaḥ.

7.5 krameṇa ca,

sah' āiva Sugrīva|Vibhīṣaṇābhyām
Saumitri|Sītā|paripūrṇa|pārśvaḥ
upaiti Vaivasvata|vaṃśa|vṛtta|
medhyām Ayodhyām atha Puṣpakeṇa.

cūlikā.

BEHIND THE SCENES:

Before the eyes of the sun god, ancestor of the Raghuv dynasty, whose rays heal the three worlds of their nighttime stupor, and in front of the guardians of the directions, Sita, accused of having spent too much time in another man's house, entered the fire to prove her innocence and came out purified.

And here he comes. . .

after he sacrificed the heads of the fighting demons, one by one, in the fire of his zeal, he crowned his offering with Ravana's ten heads. Thus has Rama obtained prosperity for the world, but now, as he looks at Sita, who was captured by the King of Lanka, he is overwhelmed with sorrow, joy and shame at the same time.

And now,

7.5

Together with Sugriva and Vibhishana, with Lakshmana and Sita on his sides, he is leaving in the Pushpaka chariot for Ayodhya, the city that is sanctified by Manu's presence.*

End of the indication of events from the rear of the stage.

ACT VII
THE HAPPINESS OF THE HERO

tataḥ praviśati vimānena RĀMAḤ, SĪTĀ|LAKṢMAṆAU, SUGRĪVA|
VIBHĪṢAṆAU ca.

SUGRĪVAḤ: (RĀMAṀ *prati*) deva,

7.10 kiṁ|kurvāṇa|payodhi|sevita|grh'|ôd-
yānā mude sarvataḥ
Laṅk" ēyaṁ Daśa|kaṇṭha|vikrama|kathā|
bija|praroha|sthalī,
deven' ātra Daś'|ānanasya daśabhiś
chinnaiḥ śīrobhiḥ kramād
ek'|āikena śataṁ śataṁ Śata|makhasy'
āmoditā dr̥ṣṭayaḥ.

RĀMAḤ: devi Vaidehi, dr̥ṣyatām ito Laṅkāṁ pūrveṇa, Suve-
laṁ paścimena,

tvad|arthīya|kravyāt|
kapi|kula|kabandha|vyatikaraiḥ
karāl" ēyaṁ bhūmir
bhuvana|bhayaṁ ady' āpi tanute.
abhūvann ambhodher
iha rudhira|mayyo yuvatayaḥ
sahasraṁ, sāhasrās
tri|diva|yuvatīnāṁ ca patayaḥ.

api ca,

udyamya dr̥ṣṭa|nija|pannaga|ratna|mātrān
astrāṇi candana|tarūn upari bhramantaḥ,
dyām jyotir|iṅgaṇa|mayīm iva Meghanāda|
māyā|tamo|'palapitāṁ kapayo vitenuḥ.

RAMA *enters with* SITA, LÁKSHMANA, SUGRÍVA *and* VIBHÍSHANA
on a celestial chariot.

SUGRÍVA: (*to* RAMA) Your Majesty,

Here is Lanka, where the sea serves the gardens 7.10
everywhere as a good servant, for the contentment
of all, and where Rávana's heroic fame had grown
unparalleled. And it is here that Your Majesty de-
lighted Indra's thousand eyes, hundred by hun-
dred, with the ten heads cut off of Rávana's body.

RAMA: My queen, Sita, look over here, to the east of Lanka
and to the west of the Suvéla mountain:

The ground here became terrifying, covered with
the headless bodies of monkeys and demons who
had been fighting for the two men who wished
to obtain you; and the place continues to frighten
everybody here. The ocean received thousands of
river maidens of blood, and thousands of heroes
found their way to marry nymphs in heaven.

Moreover,

Lifting up their weapons, sandalwood branches
in which one could see only the bright jewels of
snakes inhabiting them, the monkeys were flying
all around above in the air. The sky, which was
covered with the demon Megha-nada's magic veil
of darkness, thus looked as if it were illuminated
by fireflies.

7.15 SĪTĀ: ʻayya|utta! avi idha jjevva bhuam̐ga|pāsa|bandhanaṃ
Sīdāe kae tumhe sāhidā?

RĀMAḤ: āṃ maithili, ām.

carvita|pīt'āhi|gaṇaṣ ṭhaṇ iti
viniṣṭhyūta|phaṇi|maṇir abhīkṣṇam,
ahi|bandhana|vaidhuryaṃ
vyadhunod iha nau sa viha|g'êndraḥ.

(*vimṛśya sa/smitam*) aho, vaiṣamyam asyā ahijāteḥ!

dve tāvat karaṇe rasān rasayitum,
śabdāmś ca rūpāṇi ca
śrotum draṣṭum ath' âikam indriyam, uro|
gatyai nigūḍham padam.
anyeṣv apy aśaneṣu satsu, jagatām
prāṇāḥ svadantetarām.
mātaḥ Kadru, yadi prasauti bhavati
bhūyaḥ sutān īdrśān. . .

7.20 *sarve hasanti.*

SĪTĀ: (*sa/sneha/smitam* LAKṢMAṆAM *avalokya*, RĀMAḤ *prati*)
ʻayya|utta! Somitti|kitti|kandalīe uppatti|khettaṃ kadaro
uṇa saṃṇiveso?

RĀMAḤ: (*sa/harṣa/rom'âñcam*) devi Maithili, ayam ito has-
ta|dakṣiṇena Dāśarathi|Daśa|kandhara|skandh'āvār'âika|
vīrayor Lakṣmaṇa|Meghanādayor dvandva|yuddha|vya-
tikar'âika|sākṣī Suvel'âcala|pādaḥ.

ACT VII: THE HAPPINESS OF THE HERO

SITA: My lord, is it here that you had to suffer, entangled 7.15
by a magic noose of snakes, because of Sita?

RAMA: Yes, Princess of Mithila.

The King of Birds, Gáruda himself, swallowed the snakes with great relish, spitting out their head-jewels from time to time—it was he who released me here from the painfully tight grip of those serpents.

(reflecting, with a smile) O, how unusual is the race of snakes!

They have a double tongue to relish all tastes, but only one organ, the eye, for both hearing and seeing; their feet are hidden as they advance on their chests. Although there are other edibles in the world, they keep consuming the life-breaths of living beings. O Kadru, Mother of Snakes, if you were to beget more of such sons. . .

They all laugh.

7.20

SITA: *(smiling affectionately, looking at LÁKSHMANA, then, to RAMA)* My lord, which is the place where Lákshmana has achieved unparalleled and ever-growing fame?*

RAMA: *(with joy, his hair standing on end)* Princess of Mithila, here, to our right, is where two heroes, one from our army, Lákshmana, and one from Rávana's army, Megha-nada, fought a duel, which was witnessed by the majestic Mount Suvéla.

sītā: ʾjahi esā,

ʾaṇurāa|romʾ|ṁca|kaṇṭaa|
 sea|jalehiṁ ṇisā|arī kā vi
 uddīvia|ṇivvāvia|
 ciʾ|âṇalā daiaṁ aṇu marei,

7.25 RĀMAḤ: āṁ Jānakī, ām. idam eva Lakṣmaṇa|vīra|lakṣmī|sva-
 yaṁ|vara|kautukʾ|āgāram. iha hi,

ānīta|Droṇa|śailena Saumitreḥ śalya|hāriṇā
 akriyanta jaganty eva niḥśalyāni Hanūmatā.

sītā: (*smṛtim abhinīya*) ʾayya|utta, Kikkindhʾ|ēsara|kandhʾ|
 āvārʾ|ekka|dhuraṁ|dharo Rahu|ula|kuḍumba|vihura|ba-
 ndhū so kahiṁ dāṇiṁ Haṇūmanto?

RĀMAḤ: devi,

kṣuṇṇe niśācara|patau ravi|bimba|vartī
 tāto mayā Daśarathaḥ svayam eva dṛṣṭaḥ.
 tasyʾ ājñayā Raghu|purīṁ prahitaḥ purʾ āiva
 rājyʾ|ābhiṣeka|vidhi|saṁbhṛtaye Hanūmān.

7.30 (*vimāna/vega/nātītakena*) devi, praṇamyatām ayam ito ma-
 hān ambu|rāśiḥ.

Lakṣmīr asya hi yādo
 Viṣṇʾ|ûra|sthʾ āpi su|bhaṭa|bhuja|vasatiḥ.
 induḥ sa ca Mrḍa|cūḍā|
 maṇir api jagatām alaṁ|kāraḥ.

ACT VII: THE HAPPINESS OF THE HERO

SITA: Here,

A demoness kindled the funerary pyre of her beloved with thorns of her hair standing on end and put it out with her tears of compassion*—thus did she die on it after her husband.

RAMA: Indeed, daughter of King Jánaka. Here is the marriage hall where the Goddess of Heroic Fortune chose 7.25
Lákshmana as her husband. And it was in this place that

he who brought the Drona mountain here to relieve Lákshmana's pain with its magic herbs* has consequently also eradicated the pain of the world with it: it was Hánuman.

SITA: (*showing that she remembers something*) My lord, where is Hánuman now, the foremost warrior in Sugriva's army and the most helpful friend of the Raghu dynasty?

RAMA: My queen,

When I killed the King of Demons, I myself obtained the vision of my father, Dasha-ratha, in the sun-disk. It is on his orders that Hánuman has gone to Ayódhya, in order to prepare my rite of coronation.

(*showing the chariot's speed with gestures*) My queen, here is 7.30
the great God of the Ocean. Let us bow down to him.

Although the Goddess of Good Fortune, who was born from him, adorns Vishnu's chest, she in fact lives in the arms of good soldiers. And another product of the ocean, the moon, even if it adorns Shiva's head, is also the jewel of our world.

(sa/vimarśaṃ ca)

syād eva toyam amṛta|prakṛtir yadi syāt,
 n' âik' |ântato 'dbhutam idaṃ. punar adbhutam naḥ
 Lakṣmī|tuṣāarakara|Kaustubha|pārijāta|
 Dhanvantari|prabhṛtayo yad apāṃ vivartaḥ.

api ca, devī,

7.35 ā|kaṇṭha|dṛṣṭa|śiras" âpy a|vibhāvya|prṣṭha|
 pārśv'|ôdareṇa ciram ṛgbhir upāsyamānaḥ,
 nābhī|saroruha|juṣā Caturānanena
 śete kil' âtra bhagavān Aravinda|nābhaḥ.

SĪTĀ *vandate*.

LAKṢMAṆAḤ: yat satyam, utsarpiṇī dharm'|ôttarāṇāṃ sid-
 dhiḥ.

jarayatu jagat kalp'|ôcchittau,
 piparttu payodharān,
 vahatu vaḍavā|vaktra|jyotir,
 dadhātu sudhā|bhujah;
 bhavatu vapuṣā yāvāṃs, tāvān
 Agastya|ruṣā punar
 nidhir ayam apāṃ īṣat|pānas;
 tapāṃsi namo 'stu vaḥ.

(*reflecting*)

That this water was the origin of the nectar of immortality is not something extraordinary.* But what really seems to be a miracle to us is that this water was also transformed into the Goddess of Good Fortune, the cool-rayed moon, the Káustubha gem on Vishnu's chest, the celestial Parijāta tree, the physician of the gods, Dhanvántari, and other extraordinary beings.

Moreover, my queen,

Lord Vishnu is also resting on these eternal waters, while four-headed Brahma, seated on the lotus coming from Vishnu's navel and thus visible to the Lord only above the neck—without his back, front or side—is constantly worshipping Him with Vedic chants.

7.35

SITA *pays her homage*.

LÁKSHMANA: It is true that virtuous people obtain extraordinary supernatural powers.

This ocean may be able to consume the world at the end of each aeon in a flood, to fill up the cloud with water, to carry the fire of the submarine mare inside and to nourish the nectar-drinking gods.* But, no matter how huge it is, the sage Agástya's wrath still managed to drink it up easily*—so let us pay our homage to Agástya's ascetic power.

RĀMAH: (*sa/bahu/mānam*) vatsa, kim ucyate.

7.40 muneḥ kalaśa|janmano
 jāyati k" āpi gambhīratā
 yayā culukam ambhasām
 api nidhiḥ samutpadyate,
 amuṣya punar īśmahe
 na vivarītum uttuṅgatām
 yayā bhavati n' ōccakair,
 hahaha, so 'pi Vindhy'ācalah.

api ca, vatsa, dur|avagāha|gambhīra|madhurāṇi mahatām
 caritāni. tathā hi,
 jagad|vigama|ghasra|gha-
 smara|sahasra|bhāsvat|prabhā|
 parikvathita|piṇḍito
 lavaṇa|kūṭa ev' āṇavaḥ
 ayaṁ kṣaṇam abhūd, atha
 jvalati Kāla|rudr'ānale
 caṭac caṭad iti sphuṭan
 na bhavati sma yāvat kṣaṇāt.

sītā: 「ayya|utta, jalaṇihi|majjha|vaṭṭiṇo Laṅkā|poassa Jam-
 būdīv'ōvasaṁjamaṇa|sīṅkhalā|bandho va ko eso dīsaī?

RĀMAH: devi, Medinī|nandini, patita|Paulastya|jagad|vijaya|
 ketu|daṇḍ'ānukārī Kākutstha|kuṭumba|duḥkha|saṁvi-
 bhāga|dāyādasya vānara|pateḥ kīrtti|mayo mahā|setuḥ.

7.45 sītā: (*sa/harṣam*) 「diṭṭhiā ayya|utta|daṁsaṇa|paccāsā|taruṇo
 pacchiṇṇassa parohaṇa|mah"ōsahī va seu|bandho dīsaī.
 bhaavaṁ, ṇamo de,

ACT VII: THE HAPPINESS OF THE HERO

RAMA: (*respectfully*) My brother, it is indeed so.

This sage born from a pot has such unfathomable and invincible power that even the ocean becomes just a handful of water for him. Alas, we are unable to describe well enough his greatness, by which he transformed even Mount Vindhya into a dwarf.* 7.40

Furthermore, my brother, the acts of great beings can be pleasing but are often too complex and difficult to comprehend. . . As in this case:

On the last day of this world, the heat of a thousand suns shall eagerly dry up this ocean, which thus shall become a lump of salt in a second. Then, when the fire of the end of the world spreads its flames, these remnants shall make a cracking sound and disappear in a moment.

SITA: My lord, what is this thing that looks like a fetter tying the island of Lanka to India as if it were anchoring a ship floating in the ocean?

RAMA: O Daughter of the Earth, this is the famous great bridge built by the King of Monkeys, who shared the troubles of the Kakútstha family. Now it looks as if it were the fallen flagstaff that was originally meant to celebrate Rávana's victory over the world.

SITA: (*happily*) The fortunate news about the construction of this bridge after I lost all hope to see you was for me like a healing herb growing at the foot of a felled tree. Let me pay my homage to this bridge. 7.45

RĀMAH: devi, Viśvaṃbharā|saṃbhave, paśya paśya,

yathā dūr'āpātya|
 tri|diva|yuvatī|netra|sulabhām
 apāṃ bhartā hār'ā-
 vali|valaya|lakṣmīm vitanute.
 tath" āyaṃ māṇikya|
 sphaṭika|kanaka|grāva|śikharair
 a|śūny'ātmā setuḥ
 prabhavati mahā|nāyaka iva.

api ca, asmin badhyamāne,

śaila|praveśāt prabalī|bhavadbhiḥ
 kallola|kūṭair abhitāḍitānām
 āsīn nivṛtṭy' ācala|gāminīnām
 ambhodhir eva prabhavo nadīnām.

7.50 (SUGRĪVAM *prati*) sakhe,

tathā setu|śraddh"ōt-
 kalita|kapi|nikṣipta|śikhari|
 pratiṣṭhā|vardhiṣṇuḥ
 kṣaṇam atha nadībhiḥ prativahan
 samutkhāta|kṣoṇī-
 dhara|kuhara|pūrta|vyatikara|
 pramṛṣṭ'āhaṃkāraḥ,
 smarasi, tad|avastho nidhir apām.

SUGRĪVAH: deva, bhava|carita|citra|phalake 'smākaṃ cetasi

kiṃ nāma na likhitam asti. api ca,
 set'ūdyoge sapadi lavaṇād
 anyam anta|timibhyaḥ
 kālen' apāṃ madhuraṃ api hi

ACT VII: THE HAPPINESS OF THE HERO

RAMA: Daughter of the Earth, look,

While the ocean looks like a rich necklace easily visible to the eyes of goddesses coming to behold it from afar, this bridge, abundantly topped with rubies, crystal and gold, appears like its greatest gem.

And when this bridge was being built,

As mountains were brought here to construct the bridge in the sea,* their volume created huge towers of waves, which, when they hit against the rivers originating from these mountains, turned their course in the opposite direction, making the rivers leave and not flow into the sea.

(to SUGRÍVA) My friend,

7.50

You remember how the ocean was expanding as the monkeys were throwing whole mountains into it enthusiastically to build the bridge. Then, suddenly, with the rivers in it, the ocean started flowing against the shores until the caves of the uprooted mountains swallowed its water and destroyed its pride.

SUGRÍVA: Your Majesty, our heart is a painting of your life, all your acts figure in it. Moreover,

As we started building the bridge, the ocean, the Lord of Waters, was becoming empty all over because the mountains thrown into it were pushing its waters outside. And, after some time, the river

svādam udbhedayantyah,
 śaila|kṣep'|ôcchalita|salila|
 vyūha|tucche samantād
 Vārāṃ patyau paṭutaram amūr
 nimna|gāḥ saṃnipetuḥ.
 VIBHĪṢAṆAḤ: deva, Manu|vaṃśa|mauktika,

7.55 sadyaḥ pītvā darībhir jala|dhim atha cirād
 drṣṭa|Maināka|bandhu|
 prīti|prauḍh'|āśru|pūra|dvi|guṇa|mahimabhir
 nirjharaiḥ pūrayantaḥ
 ye vinyastāḥ purastān, niśi niśi nivahair
 oṣadhīnāṃ jvaladbhis
 te drśyante tadātv'|ôṣita|kapi|śībira|
 smāriṇaḥ setu|śailāḥ.

sītĀ: (sa/smitam) ʽayya|utta, Gorī|guruṇo gir'|indassa juva|
 rāo jalaṇahi|majjha|vaṭṭo Meṇāo jāṇāmi pakkha|ccheaṃ
 viṇā vi ṭhāvarī|hūdo.]

RĀMAḤ: (vihasya) āṃ Jānaki, ām.

Krauñcaṃ vimucya putraṃ ca pitaraṃ ca Himālayam,
 praviśya jala|dhim pakṣau rakṣat' ānena kiṃ kṛtam.

sītĀ: (hasantī, Puṣpakaṃ prati.) ʽvimāṇa|rāa, gaṇa|magga|
 caṃkamaṇa|kodūhal'|ôppulla|māṇasa mhi. tā uṇṇamehi
 dāva!]

ACT VII: THE HAPPINESS OF THE HERO

maidens, which flowed together quickly to where the ocean had been, made the sea fish taste their non-salty, sweet water.

VIBHÍSHANA: Your Majesty, jewel in the dynasty of Manu,

After drinking up the ocean with their caves 7.55
quickly, the mountains that were used to build
the bridge were so delighted to see their old friend,
Mount Maináka,* that the abundant flows of their
tears shed in happiness refilled the ocean with twice
as much water. These same mountains we placed
here are illuminated at night by the light of the
medicinal herbs that grow on them, and thus they
make us remember the time when the monkeys'
army camped around here.*

SITA: (*smiling*) My lord, I know that Maináka, the crown
prince of the mountains, son of Gauri's father, remained
immovable in the water of the ocean, although he es-
caped from the clipping of his wings.

RAMA: (*with a smile*) Yes, indeed, daughter of Jánaka.

You see what he did in order to protect his own
wings—he entered the ocean, leaving his son, the
Krauncha mountain, and his own father, Himála-
ya, behind.

SITA: (*laughing, to the Púshpaka chariot*) Lord of celestial
chariots, I am curious and eager to fly up in the sky, so
rise up!

7.60 RĀMAḤ: (*sa/kautuka/smitam*) Vaidehi, paśya paśya.

yathā yathā paraṃ vyoma vimānam adhirohati,
tathā tathā apasarpanti parataḥ parito diśaḥ.

kiṃ ca,

āsanna|tapan'|āśyāna|tvacaḥ puṣpaka|pīḍitāḥ
gagan'|ārṇava|yādāmsi stimyanti stanayitnavāḥ.

api ca,

7.65 amī te gambhīra|
stanīta|rava|raudrā nayanayor
an|āyusyaṃ puṣyanty
avatamasam uccair jala|mucaḥ,
visarpadbhir yeṣāṃ
upari param indoḥ parimalair
a|saṃbādha|jyotsnā|
timira|caya|citraṃ viyad abhūt.

SUGRĪVAḤ: (*adho 'valokya, sa/kautukam, RĀMAṃ prati*) deva,
dūrād avalokaya tāvat,

nihnūt'|ōnnata|nata|pravibhaktiḥ
sva|sva|varṇa|viniviṣṭa|pad'|ârthā
ambu|rāśi|pariveṣavati bhūś
citra|kuṭṭimam iva pratibhāti.

api ca, deva,

ayam anena mah"|ôdadhi|bhoginā
valayito vasudhā|phaṇa|maṇḍalaḥ
jagad|an|argham avāpya bhavā|dr̥śaṃ
kim api ratnam ahaṃ|kurutetarām.

ACT VII: THE HAPPINESS OF THE HERO

RAMA: (*with enthusiasm, smiling*) Princess of Vidéha, look, 7.60

As our celestial chariot is flying higher and higher,
the edges of the horizon are running away from us
in all directions.

Furthermore,

The sun is so close to the clouds it is burning
their skin, and they are also hurt by our Púshpaka
chariot; as they keep thundering and become wet,
they look like sea monsters in the ocean of the sky.*

Moreover,

Those huge rain clouds above, whose deep thun- 7.65
dering frightens us, maintain a dim darkness to
obstruct our sight; but above them, the moon's
strong rays come down to make the sky dotted
with masses of unobstructed moonlight between
the dark patches.

SUGRÍVA: (*looking below, with enthusiasm, to RAMA*) Your
Majesty, look there afar,

The hills and valleys are no longer visible on the
earth, which is surrounded by the oceans,* and
one can see only the various colors of its elements.
Now it looks like a floor inlaid with mosaics.

And look, Your Majesty,

The round earth encircled by the oceans is like the
hood of a serpent rimmed with its coiled body*—
and it is very proud to possess a unique, priceless
head-jewel in your person.

7.70 sītā: (*puro darśayanti*) ʽko eso kappʽ|âṇala|jjālā|kalāva|ka-
ḍhijjamāṇa|jalaṇihi|pheṇa|tthavaa|ṇimmala|phaliha|si-
hara|sahassa|mahuro mahī|haro puro viloijjadi?]

VIBHĪṢAṆAḤ: devi,

purah Prāleya|śailo 'yaṃ, yasmin Makara|ketave
mṛta|saṃjīvanī Durgā mah"ā|uṣadhir ajāyata.

sītā: (*sa/kautukam*) ʽavi idha evva Hara|ṇiḍila|loaṇʽ|âṇala
āhuī|hūdo bhaavaṃ Vammaho?]

VIBHĪṢAṆAḤ: āṃ devi, āṃ. iyam uttareṇa Deva|dāru|vana|
rekḥā Viṣamaśara|dur|anta|sākṣiṇī.

7.75 purā Purāṃ|bhettur iha tri|netrī|
śṛṅgāṭake tulya|ruṣi sthite 'pi,
dhagaddhag ity ajvalad ekam, anye
tad|dhūma|pīḍām api n' āsahetām.

RĀMAḤ: kim ucyate.

Nīllohita|lalāṭa|lāñchane
locane jayati ko 'pi pāvakaḥ,
rakṣitasya jagad|anta|hetave
yasya saṃjvalanam Ātma|bhūr abhūt.

sītā: (*RĀMAṃ prati*) ʽayya|utta, taha ṇiṛ|aṇukkoso kahaṃ
uṇa paḍiṇivutto Mahādeva Devīe?]

ACT VII: THE HAPPINESS OF THE HERO

SITA: (*showing something in front of her*) What is this mountain in front of us, so beautiful with its thousands of pure crystal peaks, which are white as the foam in the ocean at the time of the world's end, when the fire's flames heat its water? 7.70

VIBHÍSHANA: Your Majesty,

This is the Himálaya in front of us, where the goddess Durga was born, who was to act like a miraculous medicinal herb and resurrect the God of Love.*

SITA: (*with curiosity*) Was it also here that the God of Love became sacrificed in the fire of Shiva's third eye?

VIBHÍSHANA: Yes, indeed, Your Majesty. And here, further north, starts the Deva-daru forest, which witnessed this ill fate of the God of Love.

Here, of yore, although all the three eyes of Shiva were equally in wrath, only one of them burst into flames*—the other two could not even bear the smoke of its fire. 7.75

RAMA: Indeed,

Long live the miraculous fire in the eye that adorns Shiva's forehead! It is maintained to burn the world at the end of this aeon—but the God of Love became its fuel.*

SITA: (*to RAMA*) My lord, if the great god, Shiva, was so unresponsive to the goddess's love, how did he finally change his mind, then?

RĀMAH:

7.80 Smara|paribhava|niḥ|sahāya|dīrghair
 atha su|bhagaṃ|karaṇair iyaṃ tapobhiḥ
 tad akṛta, yad asau nija 'pi dehe
 jayati jagat|patir ātmanā dvitīyaḥ.

VIBHĪṢAṆAḤ: (*sa|parihāsam*)

ciram anayā tapasitvā,
 kapāla|vṛṣa|viṣadhar'|âika|cittasya
 cakre Harasya mūrthiḥ
 phalam ardham phala|dam ardham ca.

sītā: (*vihasya*) 'kadarassim uṇa saṃṇivese bhaavadīe savva|
 maṅgalāe pāṇi|ggahaṇa|maṅgalaṃ āsī?

VIBHĪṢAṆAḤ: idaṃ purastād Oṣadhiprasthaṃ nāma naga|
 rāja|nagaram. atra hi,

7.85 saṃpradātari mah'"âuṣadhī|maye
 bhūdhare sukham uvāha Pārvatīm,
 mūḍha|kaṅkaṇa|phaṇ'|îndra|nir|bhayām
 Tārak'|ēśvara|kiśora|śekharaḥ.

RĀMAH: āṃ devi, ām. ih' âiva,

RAMA:

She practiced austerities that should bring about fulfillment, but which seemed very long after her helping friend, the God of Love, had been defeated and thus disappeared.* Then, as a result of her asceticism, the Lord of the Universe accepted her as half of his own body, to conquer the world in this form.* 7.80

VIBHÍSHANA: (*laughing*)

Thanks to her long-practiced asceticism, she turned half of Shiva's body into her reward and half into the bestower of her reward, for the god as a yogi could have given her nothing but a skull-bowl, a bull and a snake in return.*

SITA: (*smiling*) And where is the place where the lucky goddess got married to him?

VIBHÍSHANA: Here in front of us, in this city in the Himalayas called Óshadhi-prastha. For here,

As the father who gave his daughter away was Himálaya, full of healing herbs, the snake that formed Shiva's armlet was at a loss and could not scare the goddess Párvati, whose hand was thus easily taken by the Lord Whose Head Is Adorned with the Crescent Moon. 7.85

RAMA: Yes, indeed, and it was here that

pitari nija|tuhina|saṃpat|
kalpita|hemanta|vibhrame, Gaurī
nir|mada|bhujamga|bhūṣaṇam
a|bhīṣaṇam priya|karam bheje.

SĪTĀ: (*sa/smitam*) ʳayya|utta, avi edassiṃ evva Maṇa|taṇu|
dahaṇa|vvaīara|ṇir|appa|māṇāe puṇo vi a|vīsandīe Gorīe
Canda|cūḍo saṃghaḍido ṇia|sarīreṇa?

RĀMAH: (*vihasya*) ām, devī,

7.90 etasyāṃ hi Tuṣāra|bhū|dhara|śiraḥ|
sīmni priy'ārdhena ca
sven' ārdhena ca tādr̥śe Paśupatau
vṛtte ardha|nār"īśvare,
śeṣeṇ' ārdha|yugena sa|prahasanaṃ
Gaurī|sakhībhis tadā
cakre dakṣiṇa|vāmāyora vinimayād
anyo 'rdha|nār"īśvaraḥ.

api ca,

saṃbhog'ān|atiricyamāna|vibhavo
yad vipralambho rasas
tad divyaṃ mithunaṃ paras|para|pari-
ṣyūtaṃ namaḥ|kurmahe.
ekasyāḥ pratibimba|saṃbhṛta|vipary-
āse muhur darpaṇe
savy'āṅga|sthiti|kautukaṃ śamayati
svāmī sa yatr' āparaḥ.

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As Himálaya, the goddess's father, brought about the beautiful winter season with his abundant snow, Shiva's snake-bracelet lost its venom in the cold, and the goddess could hold the hand of her beloved without fear.*

SITA: (*smiling*) My lord, was it here that the goddess, who lost her pride after Shiva burned the body of the God of Love, but who still could not trust him, joined her own body to Shiva?*

RAMA: (*smiling*) Yes, my queen,

Here, at the very top of the Himálaya, when Shiva took up that form of half man, half woman, with half of his own body and half of the body of his beloved, then, as a joke, the goddess's friends created another half man, half woman from the remaining two half bodies—a mirror image of the original. 7.90

And now,

Homage to the divine couple embracing each other in uninterrupted union, for whom the sentiment of separation in love could never overcome fulfillment. In the mirror, their reflections suddenly change places; so when the goddess's side longs to be united with Shiva's left, the other Lord in their mirror image can easily comfort her.*

VIBHĪṢAṆAḤ: devi,

sva|cchand'|âika|stana|śrīr, ubhaya|mata|milan|
 mauli|candraḥ phaṇ'|îndra|
 prācīn'|āvīta|vāhī sukhayatu bhagavān
 ardha|nār"īśvaro vaḥ,
 yasy' ārdhe viśva|dāha|vyasana|viśṃmara|
 jyotir, ardhe kṛp"ôdyad|
 bāṣpaṃ c' ânyonya|vega|prahati|simasimā|
 kārī cakṣus tṛṭīyam!

7.95 api ca,

sved'|ârdra|vāma|kuca|maṇḍala|pattra|bhaṅga|
 saṃśoṣi|dakṣiṇa|kar'|âṅguli|bhasma|reṇuḥ,
 strī|puṃ|napuṃsaka|pada|vyatilaṅghanī vaḥ
 Śambhos tanuḥ sukhayatu prakṛtiś caturthī.

(*anyataś ca darśayan*)

ādhatte Danu|sūnu|sūdana|bhujā|
 keyūra|vajr'|âṅkura|
 vyūh'|ôllekha|pad'|āvali|vali|mayair
 aṅgair mudam Mandaraḥ.
 ādhārī|kṛta|kūrma|prṣṭha|kaṣaṇa|
 prakṣiṇa|mūlo 'dhunā
 jānīmaḥ parataḥ payodhi|mathanād
 uccaistaro 'yaṃ giriḥ.

VIBHÍSHANA: Your Majesty,

He has one beautiful breast in this form expressing his freedom,* he wears the crescent moon as a crown belonging to both of his halves, while the snake forming his sacred thread glides on his right shoulder—may the Lord as half man, half woman bring you happiness! His third eye emits the glowing fire that destroys the world on one side, on the other it sheds tears of compassion, seeing the burning of the universe; thus do its fire and water neutralize each other's power.

Moreover,

7.95

The ashes on the fingers of his right hand dry up the sweat drops on the design of the round left breast. May this form of Shiva, which has a fourth gender, ignoring the common categories of male, female and neuter, bring you happiness!

(showing something elsewhere)

The Mándara mountain was scratched by the pointed jewels of the armlet that adorns the Demon-Killer, but the scratch lines have become the charming folds on its body. We also know that when it was used as a stick to churn the ocean, its base was reduced as it kept rubbing against the back of the tortoise on which the churning was performed—which means that it had been even higher before!*

RĀMAH: (*nirvarṇya, sa/smitam*)

7.100 tat|tādṛk|phaṇi|rāja|rajju|kaṣaṇam
 samrūḍha|pakṣa|chidā|
 ghār'ārum|tudam apy, aho, katham ayaṃ
 Manth'ācalaḥ soḍhavān?
 eten' āiva durātmanā jala|nidher
 utthāpya vāmām imām
 Lakṣmīm īśvara|durgata|vyavahṛti|
 vyastaṃ jagan nirmītam.

SĪTĀ: (*s'ôdvegam*)[†] imiṇā evva maṇḍa|sesī|kida|duddha|sāare-
 ṇa candam uddharia vippaṭṭa|bhattaassa itthiā|jaṇassa
 uvari cārahaḍi āraddhā,

sarve hasanti.

VIBHĪṢAṆAḤ: (*tad eva RĀMA/s'ûktaṃ bhāvayan*) ahaha,
 prakṣeptum udadhau Lakṣmīm bhūyo 'pi valate manaḥ,
 kiṃ tu prakṣipta ev' āyaṃ punar āyāti candramāḥ.

7.105 (*vimṛśya*)

kasmai cit kapaṭāya Kaiṭabha|rip'|û-
 raḥ|pīṭha|dīrgh'|ālayām,
 devi, tvām abhivādyā, kupyasi na cet,
 tat kiṃ cid ācakṣmahe:
 yat te mandiram ambu|janma, kim idaṃ
 vidyā|grhaṃ? yac ca te
 nīcān nīcātār'ôpasarpaṇam apām,
 etat kim ācāryakam?

LAKṢMAṆAḤ: (*sa/hāsam*) hanta, sur'|âsura|mall'|ārabhaṭi|tūr-
 ya|tāla|nartakī, sakala|rāja|kula|khalī|kāra|kharjūrī, sāha-
 sika|sahasra|śastr'|āndhakāra|khelana|khadyotī, madhu|

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RAMA: (*observing, with a smile*)

How could this mountain, which was aching after
its wings had been cut off, bear the rubbing of
the King of Snakes as churning rope against it? It
was wicked of him to produce that cruel woman,
the Goddess of Fortune, from the ocean, for she
upset the harmony of the world with the contrast
between the rich and the poor.* 7.100

SITA: (*with agitation*) It was also this mountain which, while
skimming the cream off the milk-ocean, churned out the
moon, to give confidence to women who are far from
their beloved.

They all laugh.

VIBHÍSHANA: (*thinking of what RAMA said*) Alas,

One would indeed wish to throw the Goddess of
Fortune back into the sea, but you see, the moon,
when thrown back there, keeps returning. . . *

(*reflecting*)

O Goddess of Fortune, if you do not mind, I shall
ask you a question, after paying homage to you
who stay resting on Vishnu's wide chest to play
tricks on us. Is your water-lotus seat your house of
learning? And is it the water that teaches you to
go lower and lower?*

7.105

LÁKSHMANA: (*laughing*) Is it the Goddess of Fortune you
blame, because she dances to the rhythm of the tabor
of fighting gods and demons,* intoxicates and destroys
all royal dynasties like wine, plays like a firefly in the

mathana|jīmūta|vilāsa|vidyul|latā Lakṣmīḥ kim evam
upālabhyate? iyaṃ hi,

guṇavadbhiḥ saha saṃgamam
uccaiḥ|padam āptum utsukā Lakṣmīḥ
vīra|karavāla|vasatir
dhruvam asi|dhārā|vrataṃ carati.

sītā: (ś/âbhyasūyam iva) ṛṇia|devva|duv|vilās'âlaso loo La-
cchiē duj|jasa|vaṇṇāṇi gāi. (puro darśayanti) ṛko eso
dīasa|koḍi|kada|joṇhā|vicchadda|paḍirūvo giri?

7.110 VIBHĪṢANAḤ: devi,

so 'yaṃ Kailāsa|śailaḥ, sphaṭika|maṇi|bhuvām
aṃśuljālair jvaladbhiś
chāyā pīt" āpi yatra pratikṛtibhir upa-
sthāpyate pāda|pānām,
yatr' ōpānt'|ōpasarpāt|tapana|kara|dhṛtasy' ā-
pi padmasya mudrām
uddāmāno diśanti Tri|pura|hara|śīraś|
candra|lekhā|mayūkhāḥ.

RĀMAḤ: hanta, śatadhā dīśyamāno 'pi cakṣur an|ati|kautu-
kaṃ naḥ karoti,

giriḥ Kailāso 'yaṃ,
Daśa|vadana|keyūra|vilasad|
maṇi|śreṇī|pattr'ān-
kura|makara|mudr"āṅkita|śīlaḥ,

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darkness created by thousands of arrows that our heroes send out and is like a flash of fickle lightning in the dark rain cloud while enjoying herself with Vishnu?* This is how she is. . .

The Goddess of Fortune, eager to attain heaven and be in the company of virtuous people,* performs, it seems, her own version of the “sword blade observance,” by living in the sword of heroes.*

SITA: (*grumbling*) People who are tired of all the bad turns of their fate keep blaming the Goddess of Fortune. (*showing something in front of her*) What is this mountain called? It looks like a heap of moonlight embraced by the daylight.

VIBHÍSHANA: Your Majesty,

7.IIO

This is Mount Kailása, where the trees grow on a ground of crystal whose bright light makes their shadows invisible, perceptible only when the trees are reflected from below. Here, although the sun rises at the edges of the mountain and opens up the day-lotuses with its beams, the rays of white light pouring down from Shiva’s crescent moon closes them again.

RAMA: Even if one looks at it a hundred times, it does not satisfy the curiosity of our eyes.

The rocks of Mount Kailása have been marked like women’s bodies with crocodile patterns by the shining gems that adorned Rávana’s armlet.* And when *yakshas** climb up here, they can see even

amuṣmin āruhya
 sphatika|maya|sarv'āṅga|vimale
 nirīkṣante yakṣāḥ
 phaṇi|pati|purasy' āpi caritam.

api ca,

7.115 Daśa|mukha|bhujā|daṇḍa|maṇḍalīnām
 dṛḍha|paripīḍita|līna|mekhalo 'yam,
 jala|grhaka|vitardikā|sukhāni
 sphatika|giri Girīśasya nirmimīte.

VIBHĪṢANAḤ: (SĪTĀM *prati*) devi, dṛśyantām amī:

Kailās'ādri|taṭīṣu Dhūrjaṭi|jaṭ"ā-
 laṃ|kāra|candr'āṅkura|
 jyotsnā|kandalitābhir indu|dṛṣa|dām
 adbhīr nadī|mātrkāḥ
 Gaurī|hasta|guṇa|pravṛddha|vapuṣaḥ
 puṣyanti dhātreyaka|
 bhrātr|sneha|sah'ōḍha|Ṣaṇ|mukha|śīśu|
 krīḍā|sukhāḥ śākhinaḥ.

api c' āsya nityam adhityak"ādhivāsī Parameśvaraḥ,

sahasr'ākṣair aṅgair
 namasitarī nīl'ōtpala|mayīm
 iv' ātmānaṃ mālām
 upanayati Patyau Makha|bhujām,
 jighṛkṣau ca krīḍā|
 rabhasini Kumāre, saha gaṇair
 hasan vo bhadraṇi
 draḍhayatu Mrḍānī|parivṛdhaḥ.

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what happens down in the underworld of snakes,
so transparent is this place everywhere, made of
pure crystal.

Moreover,

When Rávana's colossal arms squeezed the slopes
of Kailása so tightly they almost disappeared, then
this crystal mountain provided its lord with the
pleasures of a dais.* 7.115

VIBHÍSHANA: (*to SITA*) Your Majesty, look. . .

On the slopes of Mount Kailása, the trees are nourished by their mothers, the water streams of the moonstones that melt as the light from the crescent moon adorning Shiva's head shines forth in the midst of his ascetic locks. These trees have grown in the care of the Goddess's hands and now they are blossoming, happy to play with six-headed Skanda, whom they love as their brother, son of their foster mother.

And it is the supreme god, Shiva, who lives on the highlands of this mountain.

As the King of Gods, the thousand-eyed Indra, pays his homage to him with all his body, offering himself as a garland of a thousand lotuses, whom the playful Skanda tries to grab thinking he is indeed made of flowers,* Shiva bursts out in laughter together with his attendants—may he bless you all.

7.120 kiṃ ca,

yan|nāṭya|bhrami|ghūrṇamāna|vasudhā|
 cakr'ādhirūdhe bhṛśaṃ
 Merau pārśva|nivāsi|vāsara|niśā|
 citre paribhrāmyati,
 taijasyas taḍito bhavantu śataśo
 dr̥ṣṭā hi jātāḥ, katham,
 tāmasyo 'pi? sa vaḥ punātu, jagatām
 antyeṣṭi|yajvā vibhuḥ!

LAKṢMAṆAḤ:

jayati parimuṣita|lakṣmā
 bhayād anupasarpāt" ēva hariṇena
 iha kesari|karaj'|āṅkura|
 kuṭilā Hara|mauli|vidhu|lekhā.

sītā: (sa/parihāsam) ʳeassa dandasūa|ṇara|karoḍi|muṇḍa|
 mālā|maṇḍaṇassa masāṇa|vāsiṇo bhūa|ṇāhassa bhūsa-
 ṇadā|viḍaṃbaṇaṃ evva Rohiṇi|vallahassa kalaṃko. kiṃ
 uṇa tavassiṇā kuraṅgeṇa?

7.125 VIBHĪṢAṆAḤ: (vihasya) śaṅke, bhagavān api na mṛg'āṅkam
 alaṃ|kāra|kāmaḥ kalayati.

sahacara|piśāca|pariṣat|
 prasattaye kāma|cārato rajanīm
 kārāyitum iva Kapālī
 śirasi niśā|karam ayaṃ vahati.

sarve hasanti.

RĀMAḤ: (sa/bahumānam)

Śrīkaṇṭhasya kaparda|bandhana|pari-
 śrānt'|ôraga|grāmaṇi|

Moreover,

7.120

While he dances, the whole earth is shaking and moving about together with Mount Meru in its middle, which is variously colored by the day and the night on its two sides, producing hundreds of bright lightnings and, to our surprise, hundreds of dark ones. May this lord who sacrifices the world at the end of each aeon purify you all!

LÁKSHMANA:

The crescent moon that adorns Shiva's head has the curved shape of the lion's sharp claws, so the deer we usually see in the moon got so frightened that he escaped without leaving his mark thereon.* May this crescent moon be victorious!

SITA: (*with a smile*) Shiva, the Lord of Ghosts living in the cremation-ground, is adorned with a snake, a skull and a garland of severed heads; and the spot on the moon is his mock jewelry. Why talk of that miserable deer?

VIBHÍSHANA: (*smiling*) I suspect that the Lord does not wear 7.125 the deer-marked moon just to have a piece of jewelry.

It seems that the skull-bearing Lord wears the moon on his head in order to re-create the night-time whenever he wishes, for the benefit of his attendants, the imps.

All laugh.

RAMA: (*with respect*)

The crescent moon that adorns Shiva's head was squeezed by the Lord of Snakes, who was tired of

saṃdaṣṭām mukuṭ'āvatamaṃsa|kalikām
 vande kalām aindavīm,
 yā bimba|pratipūraṇāya parito
 niṣpīḍya saṃdamśikā|
 yantreṇ' ēva lalāṭa|locana|śikhi|
 jvālābhir āvartyate.

7.130 (*Puṣpakam prati*) vimāna|rāja, manāg unnamyatām. āloka-
 yatu Maithilī Sumeru|śṛṅgāṇi.

VIBHĪṢAṆAḤ: (SĪTĀM *prati*) devi, paśya paśya,

Meror medurayanti saṃmadam adhaḥ|
 saṃpātibhir jyotiṣām
 ātopair viṭap'|ōpari|sthita|taru|
 chāyā|bhṛto 'dhityakāḥ
 niṣpītāsu ca māsi māsi vibudhair
 indoḥ kalāsu kramād
 uddāma|plavamāna|lāñchana|mṛga|
 chinn'|āgra|darbh'|āṅkurāḥ.

api ca,

bhūmeḥ svarṇatayā phal'|ōttara|taru|
 smerasya Meros taṭī|
 sīmanto 'yam Anūru|sārathi|ratha|
 prasthāna|ghaṇṭā|pathaḥ,
 yasminn uddhriyate katham cana hayair
 uddāma|caṇḍ'|ātapa|
 jvālā|jāla|vilīna|kāñcana|śilā|
 jambāla|magnaḥ pradhiḥ.

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being stuck in the god's hair to tie it—I praise this crescent, which was pressed on both sides as if with an iron bill to obtain a round shape, while burning in the flames of the fire emitted by the Lord's third eye.*

(*to the Púshpaka chariot*) Lord of celestial chariots, rise a little 7.130
higher, so that the queen may see the peaks of Mount Meru.

VIBHÍSHANA: (*to SITA*) Your Majesty, look,

On Mount Meru, the shadows of the trees fall upward, on the highlands of the mountain, since all the planets go around *below* its peaks—thus does Meru increase its attraction. And each month, as the gods consume the digits of the moon, the freely roaming deer released from there come over to these highlands to graze on the tips of the grass shoots.

Moreover,

As the earth has put on a golden color, the chains of Mount Meru, which is happy to carry its trees laden with fruit, form a royal path for the course of the Sun's chariot. But the Sun's horses can hardly drag the chariot wheels upward, for they are sunken—as if in mud—into the golden peaks melting in the flames of the harsh and piercing sunbeams.

7.135 LAKṢMAṆAḤ: (sītām prati)

etāsu parvata|nitamba|taṭiṣu, paśya,
madhyān|dine 'pi hari|candana|vāṭik" êyam
pakṣa|sthita|dyumaṇi|bimbataḥ" âti|dīrgha|
chāyā|vitāna|madhurā mudam ādadhāti.

(nirūpya, sa|harṣa|smitam) katham, upary upari puṣkalāvar-
takān Abhramu|vallabhāḥ. (vimṛśya)

ady' āyaṃ vibudh'|ēndra|bāndhava|vadhū|
saṃbhukta|saṃtānaka|
srag|dāmnīm Amarāvatīm viharate
nir|vairam Airāvaṇaḥ,
yaṃ dor|mātra|paricchado yudhi mud" ô-
kṣipyā pratīcchan muhuḥ
saṃtene daśabhir nijair api mukhaiḥ
sāmṛāviṇaṃ Rāvaṇaḥ.

SUGRĪVAḤ: satyam. a|gocare girām Daśa|kaṇṭha|krīḍitāni.

7.140 ek'|âike nivasanti te bhujā|bhṛtaḥ,
kasmai nigṛhṇāmahe?
vīra|kṣetram iyaṃ punar vasumatī
Paulastyam ābibhratī,
Vālī tv āhvayamānam enam api yac
cakre, kṛte cakṣuṣī
paśyāmaḥ, śravasī kṛte ca śṛṇumas,
tad vaktum alpe vayam.

RĀMAḤ: (sa|bahumānam)

sa kiṃ vācyo Vālī
bhujā|kuliśa|mūlena daśato
Daśa|grīvaṃ yasya

LÁKSHMANA: (*to SITA*)

7.135

Look at this beautiful deodar forest on the slopes of the mountain, where, to our delight, the large shadows of the trees are long even at midday, for the sun reaches only up to their sides.

(*looking, smiling happily*) Above the clouds, there goes Indra's elephant. (*reflecting*)

Today, Indra's elephant roams without any hindrance in the celestial city of Amarāvati, where the wives of gods wear garlands of *santánaka* flowers. However, in the battle he was easily thrown up by Rávana's bare arms in the air, who then caught him again and again and made a terrible roar with his ten heads.

SUGRÍVA: Indeed, Rávana's deeds are impossible to put into words.

All sorts of famous heroes have lived in this world—how could we distinguish the one who is the best? But this earth chose to nourish Rávana as a hero, whom then Vali challenged to a battle—and what he did to him was witnessed by our eyes and heard with our ears created for such purposes;* but how could we put that into words?

7.140

RAMA: (*with respect*)

Is it possible to describe Vali, who squeezed ten-headed Rávana under his thunderbolt-like arms while performing his evening prayer at each of the

prati|jaladhi saṁdhyā|vidhir abhūt?
 kathaṁ vā nirvācyah
 sa ca Daśa|mukho, yasya damane
 manāg āsīd Vāli|
 vyaya|caritam ev' ôpakaraṇam?

SĪTĀ: (RĀMAM *prati*) 'ayya|utta, kiṁ uṇa edaṁ dalia|kap-
 pūra|silā|guccha|goraṁ gagan'|âṅgaṇaṁ dīsai?

VIBHĪṢAṆAḤ: (SĪTĀM *prati*) devi, candra|lok'|ôpakaṇṭham
 adhirūdho vimāna|rājaḥ. dṛśyatām ca bhagavān ayam,

7.145 yaṁ prāk|pratyag|avāg|udañci kakubhām
 nāmāni saṁbibhrataṁ,
 jyotsnā|jāla|jhalāñjhalābhir abhito
 lumpantam andhaṁ tamaḥ,
 prācīnād acalād itas tri|jagatām
 āloka|bījād bahir
 niryāntaṁ hariṇ'|âṅkam aṅkuram iva
 draṣṭuṁ jano jīvati.

api ca,

sa Śrīkaṇṭha|kirīṭa|kuṭṭima|pariṣ-
 kāra|pradīp'|âṅkuro,
 devaḥ kairava|bandhur, andha|tamasa|
 prāg|bhāra|kukṣim|bhariḥ,
 saṁskartā nija|kānti|mauktika|maṇi|
 śreṇībhir eṇī|dṛśām
 gīrvāṇ'|âdhipateḥ sudhā|rasavatī|
 pauro|gavaḥ prodagāt.

api ca,

prāṇāyām'|ôpadeṣṭā sarasi|ruha|muner,

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seven seas? And how could we depict Rávana, for whose defeat Vali's death was only a small episode?

SITA: (*to RAMA*) My lord, why does this part of the sky look so white, like a heap of beautiful crystal stones?

VIBHÍSHANA: (*to SITA*) Your Majesty, our celestial chariot has climbed up near the sphere of the moon. And look at the majestic Moon:

He gives the names to the eastern, western, southern and northern directions* and destroys the blind darkness everywhere with the dazzling luster of his rays. He comes from the Eastern Mountain, which is the source of the world's light,* like a shoot comes out of a seed; and people live only to catch sight of him.* 7.145

Furthermore,

The Moon is the god whose delicate light illuminates Shiva's matted locks to make them look like a floor inlaid with precious stones; he is a friend of white lotuses of the night, for he devours masses of blind darkness. He adorns the gazelle-eyed women with his pearl-like radiance and oversees the preparation of the nectar of immortality for the Lord of Gods*—here he is rising.

Moreover,

He teaches the right breathing technique to the wise day-lotus, he helps those who are entangled

yauvan'|ôn māda|līlā|
 goṣṭhīnāṃ pīṭhamardas, tri|bhuvana|vanitā|
 netrayoḥ prātar|āśaḥ,
 kām'|āyusṭoma|yajvā, śamita|kumudinī|
 mauna|mudr'"|ānurāgaḥ,
 śṛṅgār'|ā|dvaita|vādī vibhavati bhagavān
 eṣa pīyūṣa|bhānuḥ.

7.150 LAKṢMAṆAḤ: (*vilokya, sa|kautukam*)

karṇ'|ōttaṃsa|yav'|āṅkuram kara|tale
 kṛtvā hasitvā mithaḥ
 saṃhūtaḥ Puruhūta|paura|yuvatī|
 vargeṇa kautūhalāt,
 grās'|ārti|kṣubhito 'yam anka|hariṇaḥ
 kurvīta kiṃ kiṃ kalā|
 kanthām indu|mayīm ajasra|ghaṭan'"|ōd-
 ghāṭa|ślath'"|āvasthitām?

SUGRĪVAḤ:

romantha|pracal'|āuṣṭha|saṃpuṭa|sukh'|ā-
 sīnaś ciraṃ kautukād
 dṛṣṭvā siddha|vadhūbhir anka|hariṇas
 tālair ath' ōttrāsitaḥ,
 mā bhāṅkṣīd anu|māsa|navya|ghaṭanā|
 niḥsaṃdhi|bandham vapuḥ
 śīt'|āṃśoḥ, kṣubhitas tu śalyavad ayaṃ
 duḥkhāya vartīsyate.

api ca,

7.155 etasya kalām ekām
 amṛta|mayūkhasya Pārvatī|ramaṇaḥ
 varṇ'|āvalim iva vahati

in the foolishness of youth, he is breakfast for the eyes of all the women of the world, he acts as a priest in the sacrifice to obtain long life for the God of Love, he breaks the seal of silence of night-lotuses* and proclaims the philosophy that there is nothing else but love—thus does the nectar-rayed moon prevail.

LÁKSHMANA: (*looking, with curiosity*)

7.150

If Indra's celestial wives were to put on their hands a shoot of barley that they had used as an ear ornament, and, smiling at each other, were to call for the deer on the moon to see what happens, then what would that deer, trembling with hunger, do to the digits of the moon held together as a bunch of rags,* already loosened at the seams by the deer's incessant* movements?

SUGRÍVA:

That deer on the moon has long been comfortably spending its time, his lips moving while ruminating. Now, if the wives of celestial sages see it and frighten it with the clapping of their hands in surprise, then it should not break the moon's body, which is constructed without any joints and is rebuilt every month. But, in its excitement, that deer would cause pain to the moon, like a sharp thorn.

Furthermore,

Párvati's beloved Shiva wears a digit of the moon, which reconstructs itself every month, like a string of letters.*

7.155

pratimāsaṃ ghaṭyamānasya.

RĀMAH: (*s'ādaram praṇamya*)

tvam gīrvāṇa|gaṇāya nityam amṛta|

śrāddham bhavad|dīdhitir

dhātṛ|karma ca vīrudhām vidadhati

dhatte jagaj|jīvitam.

soma, tvām a|nidhāya mūrdhani bhavet

kaḥ kāla|kūṭam giran

kaṇṭhe tac|chala|kāla|pāśa|valay'|ā-

līdho 'pi mṛtyum|jayah?

(SĪTĀM *prati*)

netrāṇām madhu|parka|sattram, udadheḥ

sarv'|āṅga|medas|karaḥ,

śṛṅgārasya rasāyanam, makha|bhujām

pīyūṣa|gañjā|patiḥ,

devaḥ kiṃ stumahe Maheśvara|śiro|

nepathya|ratn'|āṅkuraḥ,

kṣīrod'|ārṇava|śukti|mauktika|maṇir,

dākṣāyaṇī|nāyakaḥ?

7.160 SĪTĀ: (*hasantī*) ८ ayya|utta, samāṇa|kula|rūva|jovvaṇāṇam
vi sa|vattīṇam sīse diṇṇo dhaṇṇāe Dakkha|gotta|kaṇ-
ṇāe caaṇo, jeṇa Rohiṇī|ramaṇo tti evva bhaavaṃ cando
suṇīe.

RĀMAH: (*vihasya*) āṃ Jānaki,

priy'|ôpabhoga|taulye 'pi tārāṇām sapta|viṃśateḥ,

dhatte kim api saubhāgya|saurabhyam iha Rohiṇī.

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RAMA: (*bowing down respectfully*)

You always provide sacrificial ambrosia for the gods; and your rays, which nourish the creepers, maintain life on the earth. O moon, how could Shiva have conquered death without putting you on his head when he swallowed the terrible poison and was to be caught by the noose of death because of this trick?*

(*to SITA*)

His Majesty the Moon is like an offering of honey and milk to our eyes; he can also make the body of the sea grow, he is the elixir of love and the treasurer of ambrosia for the gods. He forms a tiny jewel on the headdress of Shiva, a piece of pearl produced from the milk-ocean.* He is the lord of the twenty-seven lunar mansions, daughters of Daksha. How could we sing his praise?

SITA: (*smiling*) My lord, although all these twenty-seven co- 7.160
wives are equally young and beautiful, and they come from the same good family, there is one fair daughter of Daksha who is lucky enough to be privileged among them. And that is why the Moon is also called Róhini's beloved.*

RAMA: (*with a smile*) Indeed, Jánaki,

Although the twenty-seven stars equally enjoy the company of their beloved Moon, Róhini is somehow particularly lucky and charming.

(*sparsaṃ ca nirūpayan*)

dalita|kumuda|koś'|ôdañcad|ūṣm'|ôpacāra|
 kṣaṇa|śamita|cakorī|candrikā|pāna|jāḍyāḥ
 abhisṛmara|mṛg'|ākṣī|mūka|dūtyaḥ svadante
 śaśi|maṇi|makarand'|ôṭ|kandalās candra|bhāsaḥ.

7.165 api ca, jagatām anugrahāya,

udayati kala|mandraiḥ kaṇṭha|tālair alīnām
 kumuda|mukulakeṣu vyañjayann aṅga|hārān,
 mada|mukhara|cakorī|toṣa|karm'|ântiko 'yaṃ
 tuhina|rucira|dhāmā dakṣiṇaṃ loka|cakṣuḥ.

taiḥ sarva|jñī|bhavad|abhisṛta|
 netra|siddh'|ânjanair vā
 nīrandhrair vā tri|bhuvana|dṛṣām
 andha|paṭṭais tamobhiḥ
 vyāptaṃ pṛthvī|valayam a|khilaṃ
 kṣālayann ucchaladbhir
 jyotsnā|jālair ayam udayate
 śarvarī|śārva|bhaumaḥ.

RĀMAH: (*sa/harṣa/smitam*) priye, priya|vādini,

candra|lokād api param padam āropayanti mām
 amūr amṛta|bindūnām anuprāsās tav' ôktayaḥ.

(*showing that he touches something*)

The frozenness of moonbeams as they are being drunk by the female *chakóras* is remedied for a moment when the steam starts rising from inside the blooming night-lotuses; the moon's rays delight everyone, they serve as silent messengers of gazelle-eyed women longing for their beloved and they have new shoots as they bathe in the water of the melting moonstones.*

And in order to bestow his grace upon the world,

7.165

The moon rises, and while the bees are humming sweetly to a rhythm, he dances on the blossoms of the night-lotuses.* He looks after the well-being of female *chakóras*,* noisy in their drunkenness; here comes he whose heat is pleasant and ice-cool, the right eye of the world.

While the whole wide earth is covered with darkness as if with a perfect blindfold for our eyes, a blindfold that serves, however, as a magic ointment for the eyes of clever women hastening secretly to their tryst, the moon's far-reaching rays throw down their light—he is rising as the unrivaled Lord of the Night.

RAMA: (*smiling happily*) My beloved, your words are sweet,

It feels as if I were reaching higher than the realm of the moon as I hear your melodious words, rhyming as it were with ambrosia.

7.170 VIBHĪṢAṆAḤ: (*s'ânurāgam*)

ady' ôrvī|tala|mûla|gharṣaṇa|vaśād
 unmrṣṭa|cūḍā|maṇi|
 śreṇi|śrī|paripīta|pīvara|tamaḥ|
 pūre pure bhoginām
 karṇ'|â|bhāva|nirasta|kuṇḍala|rava|
 vyāsaṅgam ādhunvatā
 mūrdhnaḥ pannaga|puṃgavena su|bhagaṃ
 tvat|kīrtir ākarṇyate.

(*vihasya*)

bhog'îndraḥ pramad'|ôttaraṅgam uragī|
 saṃgīta|goṣṭhīsu te
 kīrtiṃ, deva, śṛṇoti viṃśati|śatī
 yac cakṣuṣāṃ vartate,
 raktābhiḥ sura|sundarībhīr abhito
 gītaṃ tu karṇa|dvayī|
 duḥ|sthaḥ śroṣyati nāma kiṃ sa hi sahasr'|
 âkṣo na cakṣuḥ|śravāḥ.

RĀMAḤ: (*sa/vilakṣa/smitaṃ VIBHĪṢAṆA/s'ûktam anugrhya,*
candraṃ sītā/mukhaṃ ca kṣaṇaṃ dr̥ṣtvā, sva/gataṃ)

7.175 ārabdhe dayitā|mukha|pratibhaṭe
 nirmātum, asminn api
 vyaktaṃ janma|samāna|kāla|militām
 aṃśu|chaṭaṃ varṣati,
 ātma|drohiṇi Rohiṇī|parivṛdhe
 paryaṅka|paṅke|ruhaḥ
 saṃkocād, ati|duḥ|sthitasya na Vidhes
 tac|chilpam unmīlitam.

VIBHÍSHANA: (*affectionately*)

7.170

Today, in the city of snakes, the thick darkness was destroyed by the radiance of the head-jewels, as they became polished from being rubbed against the lower surface of the earth; for there the King of Snakes, undisturbed by jingling earrings, since he has no ears, is nodding easily while listening to the stories of your heroic acts.*

(*smiling*)

Your Majesty, the Lord of Snakes shall be able to listen to your story, sung by the snake-damsels with eagerness and joy, for he has two thousand eyes functioning as ears; but how shall Indra, less privileged with his two ears, hear your adventures so passionately sung by the celestial maidens? He has a thousand eyes, but they cannot be used as ears.

RAMA: (*smiling in embarrassment at VIBHÍSHANA's praise, then, looking at the moon and at SITA's face, aside*)

When the Creator started fashioning the moon to form a rival to my beloved's face, and the moon spread out the bright light it possessed as soon as it was born, it became the Creator's enemy by making his lotus-seat close its petals—in such plight, the Creator refused to reveal its form in full.*

7.175

(SĪTĀM *prati*)

anena, rambh”|ôru, bhavan|mukhena
tuṣāra|bhānos tula|yoddhṛtasya
ūnasya nūnaṃ paripūraṇāya
tārā sphuranti pratimāna|khaṇḍāḥ.

kiṃ c’ âitāny api,

gotre sākṣād ajani bhagavān
eṣa yat Padma|yonih,
śayy”|ôthāyaṃ yad akhilam ahaḥ
prīṇayanti dvi|rephān,
ek’|âgrāṃ yad dadhati bhagavaty
uṣṇa|bhānau ca bhaktiṃ,
tat prāpus te, su|tanu, vadan’|âu-
pamyam ambhoruhāṇi.

7.180 SĪTĀ: (*smṛ’âvanata/mukhī*) ʽayya|utta, kahaṃ uṇa saṃpu-
ṇṇa|maṇḍalaṃ erisaṃ candam avamaṇṇia kalā|mettaṃ
bhaavaā Bhūa|ṇāheṇa cūḍā|maṇī|kaam?

RĀMAḤ: aṅga, trayāṇām api jagatām upajīvyo ’yam amṛta|
dīdhitiḥ. yadi punaḥ samagram enaṃ maulinā Pināka|
pāṇir adhāsyad, aṅga, śiva|nirmālyam an|upabhogyam
ev’ âyam abhaviṣyat.

sarve hasanti.

kiṃ ca, bhagavati māsa|pramite, ayam eva dṛśyate,

pīyūṣ’|āgrayaṇaṃ jagat|traya|dṛśām,
ālāta|lekhā|lavo
viśv’|ônmāthi|hutāśanasya, kakubhām
udghāṭanī kuṅcikā,
vīreṣu prathamā ca Puṣpa|dhanuṣo

(to SITA)

You whose thighs are like the interior of a plantain tree, if your face were to be compared to the moon, the moon's radiance would need to be completed—that is why the stars are there, as the moon's small accessories.*

And these,

Since they come from the same family as the lotus-born Lord Brahma, since they delight the bees all day from daybreak, and since they are exclusively devoted to the sun, the lotuses have deserved to become comparable to your face, my beautiful beloved.

SITA: (*smiling, bending down her face*) My lord, how come 7.180
Lord Shiva lacked appreciation for the full moon so much that he chose to make his head-jewel from only a part of it, the crescent moon?

RAMA: All the three worlds need the nectar-rayed moon. If Shiva put the full moon on his head, then, alas, its nectar would become unfit for consumption as unclean remains of an offering to the god.

They all laugh.

Moreover, when the moon starts a new month,

it is the first Soma offering for the eyes of the three worlds, a piece of firebrand of the flaming passion that torments separated people, the key that opens up the directions illuminating them at night, the first* among heroes in service of the God of Love, it

lekhā, mṛg'ākṣī|mukha|
 śrīṇām ca pratirāja|bījam, adhik'ā-
 nandī navaś candramāḥ.

7.185 SĪTĀ: (*anumodamānā*) ८ ayya|utta, paripuṇṇā guṇiṇo jahim
 kahim vi sohandi. khīṇā uṇa sīsam āruhandi tti Hara|
 cūḍā|cando eva puḍhama|ṇidaṃsaṇam.

RĀMAH: (*vihasya*) devi, mahā|kṣatriya|kula|saṃbhave, evam
 etat.

set'ūpakrama|saṃbhram'|āhṛta|giri|
 prakṣepa|veg'|ôcchalan|
 niḥśeṣ'|āmbu|parisphuṭ'|ôdara|darī|
 gambhīrimā sāgaraḥ
 cakre goṣ|padavad vilaṅghitavato 'py
 antar bhayaṃ Māruteḥ;
 pūrṇatvād atiricyate hi mahatas
 tucchasya dur|laṅghatā.

idaṃ c' āsya,

prācīn'|ācala|cūḍa|candra|maṇibhir
 nirvyūḍha|pādyam nijair
 niryāsair, uḍubhir nijena vapuṣā
 datt'|ârgha|lāj'|ânjali,
 antaḥ|prauḍha|kalaṅka|tuccham abhitaḥ
 sândram paristīryate
 bimbād ankura|bhagna|naiśika|tamaḥ|
 saṃdoham indor mahaḥ.

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is the source of what reflects the beauty of gazelle-eyed women,* a cause of delight for all—this is the new moon.

SITA: (*happily*) My lord, the perfect and virtuous can distinguish themselves everywhere; but the weak need to go to the top to be seen—the best example of this is the crescent moon in Shiva's hair.* 7.185

RAMA: (*smiling*) My queen, born in the family of great warriors, you speak well.

When the monkeys started building the bridge to reach Lanka, vigorously throwing mountains they had brought there into the water, all the water was squeezed out and revealed the depths of the sea. Its cave-like interior frightened even Hānuman, although he had managed to jump over it before as if it had been just a puddle—but it is much more difficult to jump over a deep void than something full.*

Furthermore,

The moonstones at the top of the Eastern Mountain pay homage to his splendor, oozing to become water and wash his feet; the stars give him their own bodies as an offering of a handful of grains;* his large internal mark is diminished, and even when he is like a shoot, he can tear up the veil of darkness at night—such is the moon's infinite power that spreads out everywhere from his disk.

7.190 mṛga|rāja|karaja|bhaṅgura|
 kiṃśuka|kalik' |âvataṃsikāḥ su|dṛśaḥ
 bhaya|saṃkucad|aṅka|hariṇa|
 bahal' |ôjvalam indum īkṣante.

VIBHĪṢANAḤ:

indor eka|kalāyā Rudreṇ'
 ôddhṛtya mūrdhani dhṛtāyāḥ
 sthānam iva tuccham etat
 kalaṅka|rūpeṇa pariṇamate.

(*vihasya*, RĀMAṢ *prati*)

rodasī|kūpa|maṇḍūkāḥ kiyad eṣa prakāśate?
 candramā yad ayaṃ, deva, tvat|kīrtiṃ pratigarjati.

7.195 SĪTĀ: (*sa/smitam*) ʽjāṇāmi ayya|utta|kitti|kantīe paḍisiddhaṃ
 kadua parāḷeṇa saṃpadi bhaavaā hariṇ' |aṅkeṇa kalaṅ-
 ka|saṃghaṭṭanā vihaā,᳚

sarve hasanti. RĀMAḤ *smayate*.

SĪTĀ: (RĀMAṢ *prati*)

ʽsārambhaṃ Siri|vaccha|lañchaṇa|bhuā|
 pallattha|manth' |âla|
 kkhoh' |uccālia|duddha|sindhu|laharī|
 gabbha|cchavī|sacchāmaṃ,
 ko gāyedi ṇa de, Rahūṇaṃ pahuṇo,
 andhāra|pakkh' |ândarā|
 saṃtuṭṭanta|miaṅka|maṇḍala|maūh' |
 ôggāra|goraṃ jasaṃ?,᳚

NEPATHYE: deva, tvaryatāṃ tvaryatāṃ! saṃnidhatte khalu
 bhagavad|Vasiṣṭha|grhīto maṅgal' |âbhiṣeka|muhūrtaḥ.

While beautiful women are looking at the moon, 7.190
its light gets brighter as the deer forming the spot
on it contracts its body in fear of those women's
earrings of red *kīnshuka* shoots, which are curved
like a lion's claws.

VIBHÍSHANA:

The crescent that Shiva has decided to wear on his
head has left a hole-like place on the moon—that
is what has become of its so-called spot.

(*smiling, to RAMA*)

Your Majesty, the moon, which is like a frog in the
well formed by the earth and the sky, shines forth
strong enough to croak at your fame.

SITA: (*smiling*) As I understand, it is because the moon 7.195
tried to compete with the radiance of your fame and got
defeated that it has acquired its spot.

All laugh. RAMA smiles.

SITA: (*to RAMA*)

It has the color of the rising waves in the middle
of the milk-ocean, when it was churned with a
mountain for a churning stick handled by Vish-
nu's arms, at the beginning of our time. It is as
white as the rays of the moon disk splitting up the
night in the dark fortnight. Such is your fame, o
Lord of the Raghus, whose praise is sung by all.

BEHIND THE SCENES: Your Majesty, please make haste. The
auspicious moment for your coronation, determined by
the venerable Vasíshtha, is near.

7.200 RĀMAḤ: (*ākarnya*) katham, Ayodhyāyāḥ pratinivṛtto Mārutir asmān tvarayati.

SĪTĀ: (*sa/harṣam*) ॠkhaṃ, Aṃjaṇā|ṇandaṇo tuvarāvei. tā bhaavam Poppa, oṇama. āsaṇṇa|meṇī|maggeṇa gacchamha, (*adho 'valokya RĀMAṃ prati*) ॠayya|utta, kiṃ uṇa eam taluṇa|jīmūda|sāmale mahī|valaammi Mahu|mahāṇa|vakkha|tthale Kotthuha|kiraṇa|tthabaam via jalantaṃ lakkhīāi?

RĀMAḤ-: (*dṛṣtvā, VIBHĪṢAṆAṃ prati*)

tarku|taṅka|likhit'|ārka|maṇḍala|
procchala|kaṇa|kadamba|bhāsuram
śilpa|śālam iva Viśvakarmaṇaḥ,
kiṃ vibhāti mṛga|tṛṣṇikā|mayam?

VIBHĪṢAṆAḤ: deva, sa eṣa

7.205 jyeṣṭhā|mūlīya|yātrā|sa|rabhasa|karabhī|
kāmya|kāntāra|vartmā
dūre 'pi jyotir akṣṇor apalapati marur
jājvalaj|jāṅgala|śrīḥ;
viṣvadrīcībhir asmin nibiḍam uḍu|pateḥ
kāntibhiḥ prasnuvānāḥ
phenāyante nij'|ôṣma|kvathana|pariṇamad|
budbudās candra|kāntāḥ.

sarve vimān'āvarohaṇaṃ nāṭayanti.

RĀMAḤ: (*vilokya, SĪTĀṃ prati*) devi, dakṣiṇena,

Simhala|dvīpam ambhodhi|saṃbhūtam idam utpalam,
Māṇiky'|ācala|kiṃjalka|ramaṇīyam udīkṣyate.

ACT VII: THE HAPPINESS OF THE HERO

RAMA: (*listening*) Why, this is Hānuman who has returned 7.200
from Ayódhya and is urging me.

SITA: (*happily*) Look, Hānuman is urging you. So, dear Pú-
shpaka chariot, do descend. Let us go near the ground.
(*looking down, turning to RAMA*) My lord, on the ground,
which is black like a fresh rain cloud, dark as the rays
of the Káustubha gem on Vishnu's chest, something is
burning—what is it?

RAMA: (*seeing it, then to VIBHÍSHANA*)

What is that thing made of mirages? It shines forth
as if it were the workshop of the Architect of the
Gods, which is bright with the particles flying up
from the sun-disk while it is being chiseled.*

VIBHÍSHANA: Your Majesty,

This beautifully burning desert, whose difficult 7.205
pathways are the favorite of female camels happily
marching there in the autumn months, blinds our
eyes even from this distance. Here the moonstones
are constantly melting in the all-pervading moon-
light, making a bubbling sound as they are boiling
and foaming in the heat of the desert.

*They all show with gestures that the celestial chariot is descend-
ing.*

RAMA: (*watching, to SITA*) My beloved, on the right
this wonderful island of Lanka looks like a lo-
tus born in the sea, and its blossom is the Ruby
Mountain.

sītā: 𑀓jassim̐ kāsā|kusuma|saṃkāso Agatthi|haṃso carāi.,

7.210 RĀMAḤ: (*smitvā*) āṃ maithili, ām. ih' āiva Rohaṇa|girer upa-
tyakāyāṃ dvitīyam āyatanam̐ muner Lopāmudrā|valla-
bhasya. tathā hi, sa tatra|bhavān,

bṛhat|pātra|prāptyā
vitata|jalām ambhodhim udare
dadhāv īṣad|gādham̐
kila kalaśa|janmā kula|patih̐,
yam ārādhyam̐ Vīndhy'ā-
cala|śikhara|śoph'āika|bhiṣajam̐
Vivasvān āśvīnam̐
gaganam̐ adhirohan kalayati.

api ca,

nipīte yen' āb|dhau
stimita|gurubhiḥ pakṣa|paṭalaiḥ
prayatnād uddīya
pratipadam̐ apavyasta|patitāḥ,
viśantaḥ kaulīram̐
kuharam̐ a|śaraṇyāḥ śikhariṇaḥ
kṣaṇam̐ dr̥ṣṭās; tasya
stutiṣu na girām̐ sāhasa|rasaḥ.

api c' ātra, śṛṅgāra|sārva|bhaumasya ratna|simh'āsane Sim-
hala|dvīpa|nāmni pradoṣ'ārambheṣu,

ACT VII: THE HAPPINESS OF THE HERO

SITA: There roams sage Agástya's swan, which looks like a white Kasha flower.

RAMA: (*smiling*) Indeed, Máithili. It is here, at the foot of the Róhana mountain, that the second home of this sage, Lopa-mudra's beloved, is situated. 7.210

This master of numerous disciples, this sage born from a jar, easily drank up the ocean, whose abundant water thus filled just another large vessel, Agástya's stomach. Then, after he alone managed to remedy the overgrowth of Mount Vindhya's peaks, he was praised by the Sun himself, who was enabled to pursue his daily course in the sky thanks to him.*

Moreover,

When he drank up the water of the sea, the mountains that had been hiding there lost their shelter, and although they were trying to fly away with their wings heavily soaked, they fell back awkwardly at each movement; then, when eventually they decided to enter some crab holes, he immediately saw them.* How could one dare to sing the praise of someone so powerful?*

And here is the bejeweled throne of the King of Love, which is called the island of Lanka. Here, at twilight,

7.215 udeṣyat|pīyūṣa-
 dyuti|kara|kaṇ'|ārdrāḥ śaśi|maṇi|
 sthalīnām panthāno
 ghana|caraṇa|lākṣā|lipi|bhṛtaḥ
 cakorair uddīnair
 jhaṭ|iti kṛta|śaṅkāḥ pratipadam
 parācaḥ saṃcārān
 a|vinayavatīnām vivṛṇate.

(*anyato darśayan*) iyam ito mauktikīyānām apām ādhāras,
 Tāmraparṇī.

śuktikā|garbha|saṃbandha|stambhitās toya|bindavaḥ
 bhramanti su|bhruvām aṅkāḍ aṅkam asyāḥ prasūtayaḥ.

api ca,

yuvati|kuca|bhoga|karmabhir
 udbhūtaiḥ śukti|saṃpuṭa|dhṛtāni
 dadhat' īha Tāmraparṇyām
 sthira|karaka|bhāvam ambhāmsi.

7.220 SĪTĀ: 'ayya|utta, jeṭṭh" ēti dāhiṇṇa|metteṇa evva bhaavado
 sāarassa Bhāirahī|pakkha|vāo. pemma|savvassa|ṇīsando
 uṇa sahaa|savv'|aṅga|motti'|āhalaṇa|ramaṇīāe Tambava-
 ṇṇīe evva vaṇṇīāi.

RĀMAḤ: (*vilokya, vihasya, anyato darśayan*)

ramayati Malay'|ācalo 'yam; asmād
 upanamatā pavanena mānīnīnām
 dayita|vinaya|kūṭa|sākṣiṇībhiḥ

The pathways, which are wet with moonstones
that have melted in the scattered rays of the rising
moon, bear the deep lac traces of footsteps and
give away these wanton women when, rushing to
their tryst, suddenly scared by the *chakóras*' flying
up,* they take some steps backward every now and
again. 7.215

(*looking elsewhere*) Here is the river Tamra·parni, whose water produces so many pearls.

The pearls born in this river, which are water drops
hardened by the contact with the inside of conch
shells, go around in the laps of women of beautiful
eyebrows.*

Moreover,

Here, the water drops in the Tamra·parni, thanks
to their good *karma* of enjoying the breasts of
young women, were kept inside conch shells until
they hardened into hail-like pearls.*

SITA: My lord, it is only out of courtesy that Lord Ocean 7.220
appears to be biased in favor of the Ganga, who is the
eldest of the river goddesses. But the object of his true
affection seems to be the beautiful river Tamra·parni,
who is naturally adorned with pearls on her whole body.

RAMA: (*looking, smiling, then showing something else*)

This Málaya mountain is delightful. Thanks to
the soothing breeze coming from it, it is easy for
the maids to make their jealous mistresses well dis-

sa khalu sakhībhir a|duṣ|karaḥ prabodhaḥ.

LAKṢAMAṆAḤ: (*agrato darśayan*)

sva|pāṇi|prāgbhāga|
 prabala|vitat'|ōttāna|salila|
 svayam|dr̥ṣṭa|krīḍat|
 timi|nivaha|lagnām iva ghr̥ṇām
 dadhānasy' āpīt'|ōj-
 jhita|jalanidher etad aparaṁ
 puro Lopāmudrā|
 sahacara|muner āśrama|padam.

7.225 api ca,

catur|abdhi|pāna|ceṣṭā|
 dr̥ṣṭa|pipāse munāv udayamāne
 pāyayitum iv' ātmānaṁ
 viśodhya sajjī|bhavanty āpaḥ.

SUGRĪVAḤ: (*sa/smitam*)

dhruvam iva catur|ambhonidhi|
 racit'|āpo|'śāna|karmaṇi mun'|indre,
 bhakṣyaṁ|manyāni kim api
 cakampire sapta bhuvanāni.

(*sarvato 'valokya, sa/harṣ'/âdbhutam*) aho, cireṇ' âdya ca-
 tur|daśa|lok'|âika|daṇḍa|dhāre dharm'|āsan'|âdhikāriṇi
 Rāma|deve Daṇḍak'|āraṇya|gr̥ha|medhinām ṛṣiṇām ta-
 po|dhanānām ṛddhayāḥ.

ACT VII: THE HAPPINESS OF THE HERO

posed to their beloved, by telling them lies about how properly those lovers behaved.

LÁKSHMANA: (*showing something in front of him*)

When the sage Agástya drank up the ocean held on the palms of his hands, on which the water was so stretched out it became shallow, he must have seen the groups of fish playing there, and, taking pity on them, he re-emitted all the ocean after swallowing it. Here we have arrived in front of his second hermitage, where he lives with his companion, Lopámudra.

And here,

7.225

The waters have seen how he quenched his thirst by drinking up the four oceans, and now, when this sage rises, they purify themselves as if in preparation to offer themselves as a drink.

SUGRÍVA: (*with a smile*)

When the sage swallowed the four oceans to rinse his mouth,* the seven worlds, certainly thinking that they themselves were to be consumed as a meal next, started trembling without reason.

(*looking everywhere, with delight and astonishment*) Ah, at long last, now that His Majesty Rama has become the righteous ruler to reign alone over the fourteen worlds, the ascetic sages live in great prosperity together with their wives in the Dándaka forest.

7.230 RĀMAḤ: (*sa/lajja/smitaṃ, vimāna/vega/nāṭitaken' ādho 'valokya*) katham, hiraṇya|mṛga|vihāra|kāntāra|sthalīnām upari pratiṣṭhāmahe.

SUGRĪVAḤ: (*s'ôpahāsam*) iyaṃ sâ Mārīca|śarīr'|ôpahāra|rakṣit'|ātmano Daśa|kaṇṭhasya kapaṭa|bhikṣu|veṣa|viḍamba|ḍambar'|āika|marmajñā Pañcavaṭī. (*s'ādaram ca*)

Viśvāmitra|makha|dviṣe ca, vapuṣā
citreṇa patyur mukhād
apy ākrṣṭa|Videha|rāja|tanayā|
netr'|âravindāya ca,
Mārīcāya namo namaḥ; kim aparam?
yasmai kule rakṣasām
dvau vārau vibhun" āpi Dāśarathinā
cakre tata|jyaṃ dhanuḥ.

SĪTĀ *lajjate*.

RĀMAḤ: (*PRASRAVAṆ'âcalaṃ darśayan, SĪTĀM apavārya*) devī,

7.235 naktam ratna|mayūkha|pāṭava|milat|
kākola|kolāhala|
trasyat|kauśika|bhukta|kandara|tamāḥ
so 'yaṃ giriḥ smaryate,
yatr' ākrṣṭa|kuc'|âṃśuke mayi ruṣā
vastrāya pattrāṇi te
cinvatyā vana|devatās taru|latām
uccair vyadhuḥ kautukāt?

SĪTĀ: (*smayamānā, kapota/hastam kṛtvā*) 'bhaavadīo Jaṇaṭ-
thāṇa|vāsiṇīo devadāo, esā vo paricāriā Jāṇai paṇamadi,

ACT VII: THE HAPPINESS OF THE HERO

RAMA: (*smiling timidly, miming that the chariot is moving fast, 7.230*
looking downward) Look, we are flying over the forest
where the golden deer roams.

SUGRÍVA: (*laughing*) Here is the Pancha-vati forest, the only
witness to the tricks of Rávana disguised as a mendicant.
He managed to escape only thanks to Marícha's offering
of his own body. (*then, with respect*)

Marícha, born in the family of rákshasas, threatened Vishva-mitra's sacrifice and, taking up a miraculous form, he lured even Sita's lotus-eyes away from her husband's face. Who could do more than this? Thus, because of him, Lord Rama was forced to string his bow twice.* Let us pay homage to this demon.

SITA *is ashamed.*

RAMA: (*showing the Prásravana mountain, turning to SITA*)
My queen,

Do you remember this mountain where the owls 7.235
hide themselves in the dark caves at night, for they
are scared by the noisy ravens that gather together
near the light of brightly shining gems?* Here,
when I took away the clothes from your breasts,
you angrily tried to cover them with leaves, but
the deities of the forest,* curious to see you, lifted
up the branches of the trees.

SITA: (*smiling, folding her hands*) Deities living in Jana-
sthana, I am your servant, homage to you all.

RĀMAH: (*anyato darśayan*) devi, vandasva bhagavatīm ito
Godāvarīm. (*jan'āntikam*)

etasyāḥ pulin'|ôpakaṇṭha|phalinī
kuñj'|ôdareṣu srajaṃ
kṛtvā kiṃśuka|korakair, a|karaja|
krīḍā|sahiṣṇu|stane
dattvā vakṣasi te, mayi prahasati
prauḍh'|âparādhe tadā
kaumāra|vrata|bhaṅga|kopitam api
smeraṃ tav' āsīd mukham.

SĪTĀ *sa/lajja/smitaṃ mukham avanamayantī Godāvarīm pra-*
namati.

7.240 RĀMAH: (*parivṛty' âvalokitakena sa/khedam*) devi,

asmin Mālyavatas taṭī|parisare
kādambinī|ḍambaraḥ
sa sthūlaṃ|karaṇo mad|aśru|payasām
āsīd a|varṣann api,
yad|dhārā|lulitair na śākhibhir api
tvat|pālitair mām tathā
dr̥ṣṭvā kandalitaṃ, na kekibhir api
prārambhi saṃgītakam.

SĪTĀ: (*many'ûtpīḍa/gadgada/kaṇṭha/granthila/svarā Puṣpa-*
kaṃ prati.) «vimāṇa|rāa, pasīda! jalāi, ṇa dalaī evva vaj-
ja|maam me hiaam. taha tuvarehi, jadhā esā antariādu
Daṇḍa'|âraṇṇa|viccholī»

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RAMA: (*showing something elsewhere*) My queen, please salute the river goddess, Godávari, over here. (*Aside.*)

In the middle of a thicket of *priyángu* creepers near the bank of this river, I made a garland of red *kínshuka* buds to adorn your breasts, which could not have yet supported the nail marks of love. And when I laughed, then, although you were angry that I had thus committed the sin of depriving you of your chastity, your face smiled.*

SITA, *smiling in embarrassment, bends down her head, and bows down to the river Godávari.*

RAMA: (*roams around watching, then with dejection*) My 7.240
queen,

Here, near the foot of the Mályavan mountain, although the dark clouds first did not rain at all, they seemed to make my tears flow more and more. And even after the rain started pouring heavily, shaking up the vegetation, the trees you had looked after did not flower when they saw me crying, nor did the peacocks begin their dance.

SITA: (*her voice choking and faltering, pained with sorrow, to the Púshpaka chariot*) Lord of Chariots, do not worry. My heart, hard as a diamond, is just burning but not breaking. Make haste, so that the trees of the Dándaka forest be quickly out of our sight.

RĀMAH: (*vimāna/vega/nāṭitakena vilokya, sītām prati*) idam
agre Mahārāṣṭra|maṇḍal'|âika|maṇḍanam Kuṇḍinam nā-
ma nagaram. iha hi,

an|anya|kṣuṇṇa|śrīr
Malaya|vana|janm" 'yam anilo
nipīya sved'|âmbu
smara|makara|saṃbhukta|vibhavam,
vidarbhīnām bhūri|
priyatama|parīrambha|rabhasa|
prasaṅgād aṅgāni
dvi|guṇa|pulaka|srañji tanute.

7.245 kiṃ ca,

bibhratīm kaiśikī|vṛtti|saurabh'|ôdgārīṇīr girah,
dūr'|âdhvāno 'pi kavayo yasya rītim upāstate.

VIBHĪṢANAḤ: (*dakṣiṇato darśayan*) deva, praṇamyatām ayam
Andhra|viśaya|lakṣmyāḥ sapta|godā|vara|hāra|kalāp'|âika|
nāyako bhagavān Bhīmeśvaraḥ. ayam hi,

tat|kāl'|ārabhaṭi|vijṛmbhaṇa|pari-
trāsād iva bhraśyatā
vām'|ārdhena tad|eka|śeṣa|caraṇam
bibhrad vapur Bhairavam
tulyam c' āsthi|bhujamga|bhūṣaṇam asau
bhog'|īndra|kañkālakair
bibhrāṇaḥ Param'|ēśvaro vijayate
kalp'|ānta|karm'|āntikaḥ.

ACT VII: THE HAPPINESS OF THE HERO

RAMA: (*mimes that the chariot is moving fast, looking, then to SITA*) Here in front of us is the unique jewel of Maha-rashtra, the city called Kúndina. For here,

The breeze coming from the forests in the Málaya mountain, incomparable to any other, drinks up the sweat drops whose abundant flow has been enjoyed by the *mákaras* of love drawn on the breasts of women here,* while it also doubles the goose-bumps* on their skin as they enjoy the many wild embraces of their lovers.

Moreover,

7.245

This is the place of origin of the Vaidárbhi mode of composition,* in which the words are as sweet as in the Káushiki style of drama*—even poets of distant regions make use of it.

VIBHÍSHANA: (*showing something on the right*) Your Majesty, here is the central gem of the sevenfold necklace formed by the Godávāri River, worn by the Goddess of Wealth in the region of Andhra: the terrifying god Shiva. Let us bow down to him. For,

His female half is gone during his last violent dance, for it seems to be frightened by how much he grows when he starts his performance. Thus, his terrifying body, wearing bones of skeletons and the King of Snakes as ornaments, is left with only one leg. May this great lord who withdraws the world at the end of each aeon be victorious!

RĀMAH: (*kṛt'āñjaliḥ*)

7.250 nṛtt'ārambha|rasa|trasad|Giri|sutā|
 rikt'ārdha|saṃpūrtaye
 nirvyūḍha|bhrami|vibhramāya, jagatām
 īśāya, tubhyaṃ namaḥ,
 yaś cūḍā|bhujag'ēśvara|prabhṛtibhis
 tādṛg bhramantīr diśaḥ
 paśyadbhir bhrama|ghūrṇamāna|nayanaiḥ
 śānto 'pi na śrad|dadhe.

api ca,

krīḍā|naṭasya pralay'āndha|kāraiḥ
 kaṇṭhe nipīte tava, Kāla|kaṇṭha,
 pṛthak kabandham, pṛthag uttam'āṅgaṃ
 nṛtyad bhayād aikṣata Kāla|rātriḥ.

sarve namasyanti.

RĀMAH: (*anyato darśayan*) devi, Drāviḍa|maṇḍala|mauli|
 māṇikya|maṇi|stabakam idaṃ Kāñcī|nāma|dheyam āya-
 tanam Mīna|ketanasya. (SĪTĀM *apavārya*) iha hi,

7.255 sveda|jala|picchilābhir tanubhir
 yūnām ca śīthilam āśleṣam,
 vipulaṃ pulaka|śalākā|
 paṭalam jhaṭ|iti pratikaroti.

RAMA: (*folding his hands in respect*)

When Párvati left your half, as she was frightened 7.250
by the style* of the beginning of your dance, you
accelerated your spinning performance to fill up
that void by revolving. Homage to you, Lord of the
World. Then, although you were no longer dancing,
the Lord of the Snakes on your head and other
ornaments you wore could not believe you had
stopped, as their eyes kept rolling around, following
the directions that still seemed to be revolving.

Furthermore,

O Shiva, your black neck was hidden by the darkness
of the end of the world when you took up
your dancer form, and your wife, the Night of
Universal Destruction, was terrified at the sight of
your separately dancing head and body.

They all bow down.

RAMA: (*showing something elsewhere*) My queen, this is an
abode of the God of Love, the city called Kanchi. It is
like a row of rubies in the crown of the Dravida country.
(*aside to SITA*) For here,

the embrace of young couples would not be so 7.255
strong, for their bodies are slippery with sweat
drops; but this slipperiness is immediately compensated
by the bristle-like goosebumps that
spread all over them.*

api ca,

abhimukha|patayālubhir lalāṭa|
 śrama|salilair avadhūta|pattra|lekhaḥ
 kathayati puruṣāyitaṃ vadhūnām
 mṛdita|himadyuti|nirmalaḥ kapolaḥ.

SUGRĪVAḤ: (*anyato darśayan*) iyam iha śṛṅgāra|devatā|gar-
 bha|gr̥ham Avantī|viṣaya|sīmanta|mauktikam, Ujjayinī
 nāma rājadhānī. iha hi,
 kamitur abhisṛtvarīṇām
 gaur'|âṅgīṇām ih' êndu|gaurīṣu
 uḍḍayamānānām iva
 rajanīṣu param īkṣyate chāyā.

7.260 api ca,

adhastāt saudhānām
 iha hi caratām indu|kiraṇān
 ghan'|ôdañcac|cañcū|
 puṭa|nihita|netrā yuvatayaḥ
 cakorāṇām jyotsnā|
 rasa|kutupa|kautūhala|kṛtām
 udīkṣante naśyat|
 timira|viśad'|ābhogam udaram.

api ca,

iha yuvati|vadana|kāntibhir
 āpyāyitas tunda|parimṛjaḥ śete,
 bhukt'|â|bhukta|himadyuti|
 marīcir antaḥpura|cara|cakoraḥ.

VIBHĪṢAṆAḤ: ih' âiv' âyam Alakāyāḥ śākhā|nagara|gaura-
 va|bhāji Tri|pura|dahan'|âdhiṣṭhāne pratiṣṭho bhagavān

Moreover,

Musk design on women's cheeks are washed away by the sweat drops falling from their foreheads onto their faces; their cheeks, now purer white than the moon, betray that they took the man's role when making love.

SUGRÍVA: (*looking elsewhere*) This is the capital called Újjayini, the sanctum sanctorum of the God of Love, a pearl in the crown of the Avánti country. For here,

As the fair-bodied women go to meet their beloved during the moonlit night, they seem to be flying—one can see only their shadows.

Moreover,

7.260

In this city, young women in their palaces are looking down at the *chakóra* birds, who are constantly lifting up their open beaks to drink the rays of the moon. These birds are so busy swallowing gobletfuls of moonlight nectar that the inside of their bellies becomes clearly visible as the darkness is destroyed there by the moonbeams.

Moreover,

Here, the *chakóra* bird of the harem sleeps rubbing his belly lazily, munching on the moonlight only every now and then, for he is fed well enough with the radiance of women's faces.*

VIBHÍSHANA: This city of Újjayini is as famous as if it were a suburb of the celestial city of Álaka, presided over by Shiva as the destroyer of the three demon cities. Here

Mahā|kāla|nātha|devaḥ. ayaṃ hi,

7.265

uddāma|bhrami|vega|vistr̥ta|jaṭā|
 vallī|praṇālī|patat|
 svar|Gaṅgā|jala|daṇḍikā|valayitaṃ
 nirmāya tat pañjaram,
 saṃbhrāmyad|bhuja|saṇḍa|pakṣa|paṭala|
 dvandvena haṃsāyitaḥ
 trai|lokya|vyaya|nāṭikā|naya|naṭaḥ
 svāmī jagat trāyatām.

RĀMAḤ: (*prāñjaliḥ*)

namas tubhyaṃ dev'ā-
 sura|makuṭa|māṇikyā|kiraṇa|
 praṇālī|saṃbheda|
 snapita|caraṇāya Smara|jite,
 mahā|kalpa|svāhā|
 kṛta|bhuvana|cakre 'pi nayane
 niroddhum bhūyas tat|
 prasaram iva Kāmaṃ hutavate.

kiṃ ca,

vegād agād, deva, tava, Tri|netra,
 yugm'ētarasmān nayanāt Kṛṣānuḥ.
 Kāme tu saṃmohana|śastra|haste
 Svāhām anudhyāya ciraṃ jaḍo 'bhūt.

is established one of his forms, called Lord Maha-kala.*
For,

As he whirls around in a frightening way, his matted locks, disheveled, spread out to form channels in which the celestial Ganga's water can fall down in streams all around him—thus he builds a bird's cage around himself, in which he spreads out his many arms as a swan would its veil-like wings. He is the dancer that plays the hero in the spectacle staging the end of the three worlds, he is our Lord—may he protect the universe. 7.265

RAMA: (*folding his hands in respect*)

Homage to Shiva, the conqueror of the God of Love, Shiva whose feet have been washed in the streams of light that radiate from the jewels in the crowns of gods and demons while they bow down to him. He prevented his third eye, which could have burned up the three worlds as it does at the end of each aeon, from bringing about destruction once again, and offered the God of Love into its fire instead.*

Furthermore,

Lord Shiva, you sent out the fire from your third eye very fast; but when he reached the God of Love, who was holding the arrow of infatuation in his hand, then the fire started remembering his own beloved, Svaha,* and remained paralyzed for some time.

7.270 *sarve namanti.*

sītĀ: (*vihasya*) ʳaho, tatta|bhaavado Sasa|hara|seharassa ka-
valia|caü|ddaha|loavassa vi ṇa palāidā acchi|bubhukkhā
jeṇa Maṇṇo vi gāsī|kio.

sarve hasanti.

RĀMAḤ: (*sa/vimarśam*) asya hi purāṃ bhagavataḥ,

bāṇi|bhūta|Purāṇa|pūruṣa|dhṛti|
pratyāśayā dhāvite
vidrāt' īkṣaṇa|'āśu|śukṣaṇi|kaṇa|
klānte Śakunt'|ēśvare,
namr'|ōnnamra|bhujamga|pumṅava|guṇa|
vyākṛṣṭa|bāṇ'|āsana|
kṣipt'|āstrasya Pura|druho vijayate
saṃdhāna|sīmā śramah.

7.275 (*anyato darśayan*) iyaṃ ca Khalacurī|kula|nar'|ēndra|sā-
dhāraṇ'|āgra|mahiṣī Māhiṣmatī nāma Cedi|maṇḍala|
muṇḍa|mālā nagarī. iha hi,

āśleṣa|cumbana|rat'|ōtsava|kautuk'|ādi|
krīḍā|durodara|paṇa|pratibhūr Anaṅgaḥ;
bhogas tu yady api jaye ca parā|jaye ca
yūnor manas tad api vāñchati jetum eva.

All of them bow down.

7.270

SITA: (*smiling*) The third eye of the Lord Adorned with the Crescent Moon was not satisfied even after consuming the fourteen worlds—it had to devour even the God of Love.

They all laugh.

RAMA: (*reflecting*) Of yore,

when Naráyana became an arrow for Shiva's bow, his animal vehicle, the Lord of Birds, first rushed there hoping to hold him, but recoiled when the fire sparkles from Shiva's third eye hurt him. As the bird approached and then left, the King of Snakes, who formed the string on Shiva's bow, first bent himself in fear and then straightened up, thus drawing the bow, which sent out its arrow. May Shiva's effort, which was only to put the arrow on the bow to destroy the demon cities, be fruitful.

(*showing something elsewhere*) Here is the city of Mahíshmati, 7.275
the crown of the Chedi country, the shared queen of the kings in the family of the Khala-churis. Here,

embraces, kisses, feasts of pleasure and joy—all these are wagers in a playful game, in which the bail is the God of Love. And although enjoyment is the prize of both the winner and the loser, young men and women are such that their hearts desire to win.

(*vimāna/vegaṃ rūpayitvā*) devi,

devyā Bhūmer mṛga|mada|maṣī|
 maṇḍanam, Siddha|sindhoh
 sadhrīc” iyaṃ jayati Yamunā,
 yā taṭ’|âik’|âgra|vṛttin
 prem’|ôtkarṣād iva Pitṛ|pater
 bhrātur ācchidya hastād
 ast’|ābādham gamayati pitur
 maṇḍalam Caṇḍa|bhānoḥ.

LAKṢMAṆAḤ: (*dūram aṅgulyā darśayan*)

7.280 Tri|pura|hara|kirīṭa|krīḍitaiḥ prīṇayadbhir
 bhuvanam Amṛta|bhānor bāla|mitraiḥ payobhiḥ
 Sagara|suta|citāyāḥ pāvanī, toyarāṣer
 iyam iyam agham agre Jāhnavī nihnute naḥ.

RĀMAH: (*sa/harṣam*)

Gaurī|vibhajyamān’|ârdha|saṃkīrṇa|Hara|mūrdhani,
 amba, dvi|guṇa|gambhīre, Bhāgīrathi, namo ’stu te.

(*SĪTĀM prati*) vandasva, devi,

devasy’ Âmbuja|saṃbhavasya bhavanād
 ambhodhim āgāmukā,
 s” éyaṃ mauli|vibhūṣaṇam bhagavato
 Bhargasya Bhāgīrathī.
 udyātān apahāya vighrahaṃ itaḥ

(demonstrating that the chariot is moving fast) My queen,

This is the victorious river goddess, Yámuṇa, friend of celestial Ganga; she is like an ink-black musk mark decorating the goddess Earth. Out of great affection, she saves those who come devotedly to her banks, grabbing them from the hands of her brother, Yama, the Lord of the Manes, and sends them up to the pain-free realm of her father, the Sun.

LÁKSHMANA: *(pointing at something further with his finger)*

Her streams are the childhood friends of the moon; they played in Shiva's hair and then came down to amuse the earth. With them, she purified the ashes of Ságara's sons. Here she is in front of us, the river goddess Ganga, the Ocean's wife—may she purify our sins!

7.280

RAMA: *(with delight)*

Goddess Ganga, as you can spread out on only half of Shiva's head when his other half is formed by Párvati, you become twice as deep there—let us pay our homage to you.

(to SITA) My queen, please do greet her,

The river Ganga, who adorns Lord Shiva's head, comes from the home of lotus-born Brahma, and flows until she reaches the sea. People who abandon their bodies at her banks go up all the way to the World of Brahma immediately with her help,

srotaḥ|pratīpān api
srotas|tīvrata|tvarā gamayati
drāg Brahma|lokaṃ janān.

7.285 sītā: (*kṛt'āñjaliḥ*) ʳesā ñia|sotta|saṃdāñia|tti|huaṇā Man-
dāiñi vandaï.

LAKṢMAṆAḤ: (*anyato darśayan*)

Dhan'ādhinātha|praṇay'ānurodhād
a|bhagna|Kailāsa|niketanasya
devasya kalp'ānta|kapāla|pāṇer
Vārāṇasī nāma purī purastāt.

RĀMAḤ: (*sa|harṣam avalokya*)

plavamānair a|pāro 'yaṃ janaiḥ saṃsāra|sāgaraḥ;
dvīpe Vārāṇasī|nāmni viśrāntair iha tīryate.

7.290 api c' āināṃ nityam adhyāste bhagavān,

kaṇṭha|chāya|nipīta|pannaga|phaṇā|
ratn'āugha|mātra|sthite
hāre nir|bhaya|Pārvatī|bhujā|latā|
bandh'ōllasat|kandharaḥ,
tat|sarv'āṅga|virāma|vāmanatarair
ebhiḥ svaraiḥ Sāma|gaṃ
bibhrad Brahma|śīraḥ, śivāya jagatām
Eṇ'āṅka|cūḍā|maṇiḥ.

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as she lifts them quicker than the flow of her water,
although she has to take them against her current.

SITA: (*with folded hands*) Homage to the river Ganga, who 7.285
connects the three worlds with her flow.

LÁKSHMANA: (*showing something elsewhere*)

To fulfill the request of the King of Treasures, Lord
Shiva did not leave his abode, Mount Kailása. But
this, in front of us, is really the city of* Shiva who
carries a skull for a begging bowl at the end of each
aeon: it is Benares.

RAMA: (*watching happily*)

This ocean of transmigration is difficult to cross
by those who want to swim through it; but if they
have a rest here, in this island called Benares, they
can reach the other shore.

And Lord Shiva always dwells here,

7.290

As the shadow of his dark-blue throat conceals the
black snake that forms his garland, so that only the
shining head-jewel in its hood remains visible, Pár-
vati is no longer scared and puts her liana-like arms
around his neck, much to his delight. He carries
Brahma's head, which sings the *Sama-veda* with
faltering voice, for Brahma is deprived of all the
other parts of his body—may He Who Is Adorned
with the Moon on His Head be well-disposed to
everyone.

(*anyato darśayan, sītām prati*) devi, dṛśyatām itaḥ,

nav' | ōnmīlan | maurvī |
 kiṇa | nikara | kārkaśya | sadaya |
 pravṛttas tvat | pāṇau
 kim api nibiḍaṃ pīḍayati me
 kṛt' | ārtho yatr' āyaṃ
 samajani karaḥ, s" āiva purataḥ
 purī pūrveśaṃ te,
 nayanam iyam ālānayati naḥ.

SĪTĀ: (*sa/smit' / ānurāgaṃ RĀMAṃ prati paśyanti, purīm pra-*
ti) ८ amba Mihile, vandīasi, guru | aṇe vi vandaṇaṃ me
 viṇṇavehi.

7.295 RĀMAḤ: (SUGRĪVA | VIBHĪṢAṆAU *prati*) vayasyau, paśyatām,
 iyaṃ sā Jānakīm prajāyamānāyā bhagavatyā Bhūmer ari-
 ṣṭa | mandiraṃ Mithilā nāma nagarī.

SUGRĪVA | VIBHĪṢAṆAU: (*sa/kautukam*) yatra bhagavataḥ Pār-
 vatī | jīvīt' | ēśvarasya dhanur | dhanur | ante | vāsināv Ajaga-
 va | Bhārgavau bhaṅgam abhajatām, yatra ca saha | pāṃsu |
 krīḍā | sakḥ" iyaṃ Vīra | lakṣmīḥ.

RĀMAḤ: (*sa/lajja/smitam anyato darśayan*) devi! iyaṃ punas
 tato 'pi purastāc Champā nāma Gauḍānāṃ vinaya | ma-
 dhura | śṛṅgāra | vilāsa | ramaṇīyā Makara | ketana | kaumāra |
 vrata | caryā | tapo | vanam iva rājadhānī. (SĪTĀM *apavārya.*)

rom' | āñc' | ōcchvasad | aṅga | sandhi | nibiḍair
 āliṅganair yāminīm
 śeṣī | kṛtya vivṛṇvate nija | rahaś |
 cāturyam eṇī | dṛśaḥ

ACT VII: THE HAPPINESS OF THE HERO

(*showing something elsewhere, to SITA*) My queen, look over here,

My hand, which had become hard with newly acquired calluses caused by Shiva's bowstring,* was to act gently with you—but your hand squeezed it very strongly, and thus fulfilled its desire. It all happened here, in the city in front of us, the capital of your ancestors, which attracts our eyes.

SITA: (*smiling affectionately while looking at RAMA, then, to the city*) Homage to you, the city of Mithila. And please convey my respectful greetings to my elders.

RAMA: (*to SUGRIVA and VIBHISHANA*) Look over here, this is 7.295
the “delivery room” where the goddess Earth gave birth to Sita: the city of Mithila.

SUGRIVA AND VIBHISHANA: (*with curiosity*) And this is where you broke Shiva's bow called Ajagava, and defeated Shiva's disciple, Parashu-rama, in archery. It is here that the Goddess of Heroes became your childhood friend.

RAMA: (*smiling timidly, showing something elsewhere*) My queen, here in front of us is the city called Champa, the capital of the Gaudas, which is enjoyable with its pleasant and courteous love games—a true ashram where one could practice observances, devoted solely to the service of the God of Love. (*aside to SITA*)

Here the gazelle-eyed women pass the greater part of the night tightly embracing their lovers, pressing their bodies with the hair standing on end closely

yaṣṭi|sthe sapadi pradīpa|mukule
 dagdhvā daśāṃ mallikā|
 taile prajvalati str̥ṇāti vasatīr
 yan nābhi|daghnam tamah.

LAKṢMAṆAḤ: (*agrato darśayan*) ete bhagavatyaḥ bhūmi|de-
 vānāṃ mūl'āyatanam Antarvedim pūrveṇa kṛṣṇ'āguru|
 malayaja|mayam aṅga|rāgam iv' ānyonyasya kurvāṇe
 Kalinda|kanyā|Mandākinyau saṃgacchete.

7.300 Himālay'ōtsaṅga|sad"ādhivāsato
 jāt"ēva pāṇḍuḥ pratibhāti Jāhnavī,
 Nidāgha|bhānoḥ pitur aṅka|lālanāt
 kṛt"ēva kālī Yamun" āpi dṛśyate.

VIBHĪṢAṆA: (*vibhāvya ca*)

Bali|dviṣaḥ pāda|nakh'āṃśu|rājibhiḥ,
 Smar'āri|maul'īndu|marīci|vīcibhiḥ,
 Himādri|niṣyanda|rasaiḥ, pade pade
 vivardhate vaibudha|saindhavī ruciḥ

api ca,

Prayāgaḥ sarva|tīrthebhyas tīrtham uccaistarām ayam.
 saṃsār'ābdheḥ param pāram iha|sthair avalokyate.

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to theirs.* They demonstrate their secret skills until the wick of a bud-like lamp perched on a high pole burns out, while the jasmine oil keeps burning and the darkness hides their mansions up to the navel.

LÁKSHMANA: (*showing something in front of him*) Here, to the east of the Antar-vedi region,* which is the principal seat of brahmanas, is where the two river goddesses, the Ganga and the Yámuna, meet. They look as if they were anointing each other with black aloe cream and with sandalwood paste.*

It seems that the Ganga, since she was born and raised in the lap of the Himálaya, is white; while the Yámuna, who was fondled in the lap of her father, the Sun of burning rays, has become black.

7.300

VIBHÍSHANA: (*thinking*)

The goddess of the Ganges first obtained radiance from Vishnu's toenail, then she received the light of the moon on Shiva's head, to finish her course in the streams of the Himalayas—thus, at every step she made, her magnificence became greater.*

Moreover,

Prayága* is the most prestigious of all sacred places: those who live here can see the other shore of the ocean of transmigration.

7.305 RĀMAḤ: (*s'ādaram*) kim ucyate.

satyam eva Prayāgo 'yaṃ mokṣa|dvāram udīryate,
devyau yasy' ābhito Gaṅgā|Yamune vahataḥ śriyam.

(*sītām prati*) Vaidehi, praṇamya^{tām} itaḥ,

Śyāmo nāma vaṭaḥ so 'yam etasy' ādbhuta|karmaṇaḥ,
chāyām apy adhivāstavyaiḥ paraṃ jyotir niṣevyate.

sarve praṇamanti.

7.310 (*vimāna/vegam abhinīya, sa/harṣam*)

yūp'|āṅkura|prakara|dantura|tīra|lekhā|
saṃkhyāyamāna|manu|saṃtati|saptatantuḥ,
Ikṣvāku|rāja|mahiṣī|pada|paṭṭa|lakṣmīr
devyā Bhuvo, bhagavatī Sarayūr iyaṃ naḥ.

iyaṃ hi bhagavaty Ayodhyā,

gagana|tal'|āsmad|udīkṣaṇa|
kutūhal'|ōttāna|prṭhula|niṣpandaiḥ
unnāla|sthala|kuvalaya|
vanam iva jana|locanaiḥ kriyate.

RAMA: (*with respect*) Indeed,

7.305

It is true that the city of Prayága is said to be the door to final liberation, a door to which the two river goddesses flowing around it, the Ganga and the Yámuna, add their beauty.*

(*to SITA*) Princess of Vidéha, you can pay your homage here.

Here is that well-known fig tree called *Shyama* (Black), which performs miracles. Even if one merely stays in its shade, one shall obtain the supreme Light.

They all bow down.

(*RAMA mimes that the chariot is moving fast. Then, with de-* 7.310
light.)

The way to count the number of royal sacrifices here is to look at this riverbank, along which pointed sacrificial posts are scattered in a ragged line. This river is radiant, like the silk veil used for the consecration of the Ikshváku queens, in the dynasty belonging to the goddess Earth—this is our holy river, the Sárayu.*

And this is the venerable city of Ayódhya,

As people are looking up in the sky to see us, with their motionless eyes wide open and turned upward, the city seems to be transformed into a forest of land-grown lotuses with upright stalks.*

sarve namasyanti.

7.315 SUGRĪVA|VIBHĪṢAṆAU: (*nirvarṇya*)

vṛntair iva kratu|sahasra|bhuvāṃ phalānām
 ālokyā yūpa|nikarair madhurām Ayodhyām,
 rājñām iha prabhavatām ca vicintya siddhiṃ,
 devaḥ Śacī|sahacaro 'pi na rocate naḥ.

RĀMAḤ: (*tau prati*) vayasyau,

tādṛśāḥ prāg ajāyanta rājāno yad ih' ānvaye,
 tad Vasiṣṭha|caror aindrā|bārhaspatyasya vaibhavam.

(*puro 'valokya, sa|harṣ'ōllāsam*) katham, sa ev' āyaṃ bhaga-
 vān upakalpī'āsmad|abhiṣeka|saṃbhāro Bharata|Śatru-
 ghnābhyām saha Vasiṣṭho mām pratikṣamāṇas tiṣṭhati.
 (*Puṣpakam prati*) vimāna|rāja! avatīryatām Kakutstha|
 kul'ōpakārikāyām.

7.320 *sarve vimān'āvatarāṇaṃ nāṭayanti.*

*tataḥ praviśati paṭ' / ākṣepeṇa VASIṢṬHO BHARATA | ŚATRU-
 GHNAU ca.*

VASIṢṬHAḤ:

cakre Laṅk' | ēśvara|paribhava|
 cheda|niṣṇāta|doṣṇā
 yad vatsena tri|jagad|a|bhayaṃ,
 tan na citrīyate naḥ.
 bālen' ājau vigalitavato
 vīrya|niryāsa|rāśer
 yat piṇyākāḥ sa munir amunā
 nirmīto Jāmadagnyaḥ.

All of them bow down.

SUGRÍVA AND VIBHÍSHANA: (*watching*)

7.315

Seeing the beautiful city of Ayódhya, where the sacrificial posts are the stalks of the fruit that thousands of sacrifices yield, and thinking of the success that the kings living here obtain, even Lord Indra, Shachi's husband, seems to lose his splendor in our eyes.

RAMA: (*to both of them*) My friends,

That such extraordinary kings have been born in this dynasty shows how powerful is the offering that Vasíshttha made to Indra and Brihas·pati.

(*looking in front of himself and happily rejoicing*) What? Here is the venerable Vasíshttha with Bharata and Shatrúghna, carrying all that is necessary for the consecration and waiting for me. (*to the PÚSHPAKA chariot*) King of chariots, please descend to the palace of the Kakútstha dynasty here.

All of them show with gestures that the chariot is descending. 7.320

VASÍSHTHA enters, tossing the curtain away suddenly, accompanied by BHARATA and SHATRÚGHNA.

VASÍSHTHA:

It does not surprise me that this prince's arms were able to defeat and kill Rávana to ensure peace in the three worlds, for even as a small child he extracted Párasu·rama's heroic essence in a battle, and left him there like an oilless seed.

(RĀMAM *avalokya*, *sa/harṣam*)

7.325 bhall”|āvalūna|Daśa|kandhara|kaṇṭha|pīṭha|
 sīmā|samāpta|bhujā|vikrama|karma|kāṇḍaḥ,
 diṣṭyā jagad|vijaya|māṅgalikair yaśobhiḥ
 so ’yaṃ punar nayana|vartmani Rāma|candraḥ.

RĀMAḤ: (*sa/sambhramam upasṛtya*, VASIṢṬHA/*pādāv upagrhya ca*)

Raghu|brahma|kriy”|ācāryaṃ,
 purāṇa|brahma|vādinam,
 brahma’|rṣiṃ, Brahma|janmānam
 eṣa Rāmo ’bhivādaye.

VASIṢṬHAḤ: (RĀMAM *ālīngya*) vatsa Rāma|bhadra, kā tubh-
 yam āśīḥ?

ādāya pratipakṣa|kīrti|nivahaṃ
 Brahm’|āṇḍa|mūṣ”|āntare
 nirvighnaṃ dhamatā nitāntam uditaiḥ
 svair eva tejo|’gnibhiḥ,
 tat|tādrk puṭa|pāka|śodhitam iva
 prāptaṃ guṇ’|ōtkarṣiṇā
 piṇḍa|sthaṃ ca mahattaraṃ ca bhavatā
 niḥ|kṣāra|tāraṃ yaśaḥ.

7.330 api ca,

tri|jagad|aṅgaṇa|laṅghana|jāṅghikais
 tava yaśobhir atīva pavitritāḥ
 prathama|pārthiva|puṃgava|kīrtayo
 Vibudha|sindhu|jalair iva sindhavaḥ.

(looking at RAMA, happily)

Rama performed a final demonstration of how strong his arms were in the art of battle by cutting through the napes of ten-headed Rávana with his missile. Thus he has become famous* as conqueror of the world; and now, fortunately, here he is before our eyes. 7.325

RAMA: *(approaching quickly, touching VASÍSHTHA'S feet in respect)*

Master of Vedic ritual for the Raghu dynasty, knower of the ancient sacred word, brahmanic sage, son of Brahma—here is Rama to salute you.

VASÍSHTHA: *(embracing him respectfully)* My dear Rama, how could I bless you?

You took the fame of your enemies in a bunch and put it inside the Egg of Brahma, which served as an air hole. Then, blowing heavily the rising fire of your energy without being hindered, you obtained a pure mixture, thanks to your exceptional qualities: the result has become your spotlessly shining fame, enormous and solid.

Moreover, 7.330

As your fame is spreading, running fast to every corner in the three worlds, it purifies that of previous kings completely, just as the water of the Ganga does the sea.

tath” âp’ îdam astu.

jagad|âloka|dhaureyau sūryā|candramasāv iva,
putrau gotrasya goptārau janaya sva|bhujāv iva.

SĪTĀ *munim vandate*.

7.335 VASIṢṬHAḤ: vatse Janaka|vaṃśa|suvāsini, yuvayoḥ sādhāra-
nīm eva Rāma|bhadrasya vayam āśiṣam avocāma.

SĪTĀ: (*sa/harṣam ātma/gatam*) 「ammahe, nī|sāvattaṃ me
ayya|uttassa gharañittaṇaṃ havissadi,

LAKṢMAṆAḤ: Sagara|gotra|guro, Maitrā|varuṇe, Saumitriṃ
abhivādayate.

VASIṢṬHAḤ: vatsa Lakṣmaṇa! āśiṣāṃ viṣayam atikramya var-
tase.

vīram Indra|jitaṃ jivā diṣṭyā vardhayato jagat,
a|bhaye dakṣiṇīyas te Gīrvāṇa|grāmaṇīr api.

7.340 tath” âpi yūyaṃ sarve ’pi dvau dvau janayat’ ātmajau,
yair ādi|rāja|vaṃśo ’yam aṣṭa|śākhaḥ prarohati.

RĀMAḤ: (*sa/harṣam, kṛt’ânjalih*) bhagavan, param anugṛhī-
tam Ikṣvāku|kulam.

BHARATAḤ: (RĀMAṃ *prati*) ārya, śūnya|bhavana|prakoṣṭh’|
āika|rakṣā|padātir Bharataḥ praṇamati.

And may it be this way.

May you beget two sons who will be the foremost
to illuminate the world, just as the sun and the
moon, and who will protect your family, as your
own two arms.

SITA *pays her homage to the sage.*

VASÍSHTHA: My dear child, daughter of Jánaka, the blessing 7.335
I have given to Rama also applies to you.

SITA: (*happily, to herself*) Thank god, then I shall be the only
wife of my husband.

LÁKSHMANA: Master of the Ságara family, son of Mitra and
Váruna! Lákshmana salutes you.

VASÍSHTHA: My dear Lákshmana, you are beyond all
blessings.

Luckily, you have defeated heroic Índrajit* and
made the world prosper—thus even the Lord of
Gods, Indra, himself is obliged to you for his safety.

May you all, in the same way, beget two sons each, 7.340
thanks to whom this family tree of Manu, the
first king on earth, shall prosper in eight differ-
ent branches.

RAMA: (*happily, with folded hands*) My master, the family of
Ikshvákus is grateful for your blessings.

BHARATA: (*to RAMA*) My brother, the soldier who has been
in charge of guarding the foreground of the palace while
you were away, Bharata, has come to salute you.

RĀMAḤ: (*sa/harṣam ālīṅgya*) vatsa Bharata,

ātmanam indu|kara|medura|candra|kānta|
 stambh'|ōjjvalaṃ vitara me hṛdi, nirvr̥ṇomi.
 na bhrātr|saṃgama|sukh'|āsikayā jahāti
 Viṣṇoḥ sa|Kaustubham uraś capal" āpi Lakṣmīḥ.

7.345 BHARATAḤ: (*sītām prati*) devi, praṇamāmī.

sītā: ॠ vaccha Bharaa! uṇha|kara|kiraṇa|ṇiurumba|cumbiaṃ|
 kamala|khaṇḍaṃ via ciraṃ āṇaṃdaṃ uvvaha.

LAKṢMAṆO BHARATAṃ *vandate*.

BHARATAḤ:

vatsa Lakṣmaṇa, s'ōtkaṇṭhaṃ cirāt parirabhasva mām.
 śraddhālur bhrātur aṅgeṣu candaneṣv apy a|rocakī.

7.350 (*nirbharaṃ parirabhya*) hanta, Raghu|vaṃśa|taṭākā|yūpa|da-
 ṇḍena Lakṣmaṇa|bāhunā parirabhyamāṇas cireṇa śītālī
 kṛto 'smi.

indoḥ kalā|kalāpena paṅkti|krama|niveśinā
 sarva|duḥkh'|āpanodāya s'ōdarāṇām bhujaḥ kṛtāḥ

ŚATRUGHNAḤ: ārya, pādukā|bhr̥ty'|ānubhr̥tyaḥ praṇamati.

ACT VII: THE HAPPINESS OF THE HERO

RAMA: (*embracing him happily*) My little brother, Bharata,

You are like a radiant column of moonstones, melting softly in the rays of the moon*—come to my bosom and I shall be satisfied. The Goddess of Fortune, although she is fickle, does not abandon Vishnu's chest, for she is happy to find her brother, the Káustubha stone there.*

BHARATA: (*to SITA*) I also salute the queen.

7.345

SITA: Dear Bharata, your presence gives me great happiness after a long time; it feels like when lotuses are kissed by the rays of the sun. Come over here.

Then LÁKSHMANA also salutes BHARATA.

BHARATA:

Dear Lákshmana, I have been waiting for this moment for a long time. Embrace me! One who is devoted to his brother does not need to hold sandal-anointed arms.

(*tightly embracing him*) Lákshmana's arms are like sacrificial columns in the sacred pond of the Raghu family. Now that they have embraced me, I feel calm and satisfied at last. 7.350

It is of the digits of the moon, arranged in an orderly row, that the arms of brothers have been fashioned, so that they destroy all sufferings.

SHATRÚGHNA: (*to RAMA*) My brother, here I am, Shatrúghna, the servant of him who served your sandals. I salute you.*

RĀMAḤ: (*gāḍham ālingya*) katham, ākr̥tyā Lakṣmaṇam anu-
bhavāmi. (*apavārya, sītāyai darśayan*)

etat tad eva mukham a|kṣata|candra|bimba|
saṃvāvadūkam ava|lokaya Lakṣmaṇasya.
gīrvāṇa|vāraṇa|kar'ārgala|karkaśau mām
tāv eva Lakṣmaṇa|bhujau nu pariṣvajete.

7.355 ŚATRUGHNAḤ SĪTĀM *pranamati*.

SĪTĀ: 'vaccha, savva|loa|soa|sall'|uddharaṇa|goravillehiṃ
caridehiṃ Lakkhaṇa|sariso hohi. vaccha Sattuhaṇa! ajjā|
jaṇo kahim?

ŚATRUGHNAḤ: kṛta|maṅgal'|ôpacāro madhyam'|âmbā|bha-
vane bhavatīm pratīkṣate.

upasṛtya, LAKṢMAṆAM pranamati.

LAKṢMAṆAḤ: (*sa|harṣam ālingya*) vatsa, diṣṭyā dīrgh'|āyu-
ṣi tvayi dīpyamāne na vayam ekākinam ārya|Bharataṃ
parityajya gatāḥ.

7.360 RĀMAḤ: (*munim prati*) bhagavan, etau Laṅkā|Kiṣkindhayor
adhipatī Vibhīṣaṇa|Sugrīvau bhagavantam praṇamataḥ.

VASIṢṬHAḤ: vikartana|kula|kīrti|mālā|toraṇa|stambhāv imau
cirasya bhūyāstām.

RĀMAḤ: (BHARATA|ŚATRUGHNAU *prati*) vatsau, vandethām
mah"|ātmānāv etau Paulastya|Sāvitrau.

ACT VII: THE HAPPINESS OF THE HERO

RAMA: (*embracing him strongly*) It is as if I were seeing Lákshmana. (*aside, showing him to SITA*)

Look at his face, it is like Lákshmana's, resembling the perfectly round disk of the full moon. And these two arms, also those of Lákshmana, which embrace me, are as hard as the colossal trunk of Indra's elephant.

SHATRÚGHNA *bows down to SITA.*

7.355

SITA: May you be like Lákshmana and perform glorious acts to relieve the suffering that torments the world. Dear Shatrúghna, where are my in-laws?

SHATRÚGHNA: They have performed the auspicious ceremonies and are waiting for you now in the quarters of the king's second wife.

He approaches LÁKSHMANA and bows down to him.

LÁKSHMANA: (*embracing him with delight*) My dear brother, thankfully you stayed here to be company for Bharata, whom we did not have to leave all alone.

RAMA: (*to the sage*) My master, here is the King of Lanka, Vibhíshana, and the Emperor of Kishkíndha, Sugríva, to greet you. 7.360

VASÍSHTHA: They are like two garlanded columns of a gate erected to celebrate the glory of the Sun's dynasty. May they live long.

RAMA: (*to BHARATA and SHATRÚGHNA*) My dear brothers, please pay homage to these two great persons, from the families of Pulástya and Sávitrí.

BHARATA|ŚATRUGHNAU VIBHĪṢAṆA|SUGRĪVAU *ca yath'*ôcitam
ācaranti.

VASIṢṬHAḤ: (*sa/harṣam*) diṣṭyā catur|daśabhiḥ parivatsaraiḥ
punar udayamānaṃ Daśaratha|kuṭumbam īkṣāmahe.
(*sa/vimarśa/smitam*)

7.365 jetāraṃ Daśa|kandharasya jitavān
ev' Ārjunaṃ Bhārgavas;
taṃ Rāmo yadi kāka|pakṣaka|dharas
tat pūrit" ēyaṃ kathā.
ūrdhvaṃ kalpayatas tu bāla|caritāt
tat|prakriyā|gauravād
any" ēyaṃ kavitā tath" āpi jagatas
toṣāya vartisyate.

(RĀMAḤ *prati*) vatsa, māṅgalika|lagnam atikrāmati.

tad ehi Raghu|siṃhānāṃ siṃh'|āsanam alaṃ|kuru!
rājanvantaḥ pratanvantu mudam Uttara|kośalāḥ.

RĀMAS *tathā karoti*. VASIṢṬHO *mantra/pūtābhir adbbhir abhi-*
ṣiñcati. *anye t' ūcc'āvacam abhiṣekaṃ nāṭayitvā pañc'ân-*
ga/cumbita/bhūmayah praṇamanti. *nepathye maṅgala/nā-*
ndī/vādyāni ca.

ACT VII: THE HAPPINESS OF THE HERO

BHARATA *and* SHATRÚGHNA *honor* VIBHÍSHANA *and* SUGRÍVA
as is customary.

VASÍSHTHA: (*happily*) Thankfully, after fourteen long years
we can witness the rise of Dasha-ratha's family again.
(*smiling and reflecting*)

Párashu·rama defeated Árjuna Kartavírya, who had 7.365
defeated Rávana; and Rama, already as a young
boy, won against Párashu·rama—this shows clearly
enough the outcome of our story. And the poet
who writes his poem about what happened to Ra-
ma after his childhood tells a different tale, one
about the glory of his exploits, only to delight the
whole world.*

(*to RAMA*) My child, the auspicious moment for the conse-
cration should not be missed.

Come and adorn the throne of powerful Raghus
with your presence. And may the kingdom of
Úttara·kóshala rejoice to have a good king in your
person.

RAMA *follows him.* VASÍSHTHA *consecrates him with water pu-
rified by the appropriate mantras. The others show with
various gestures that the consecration takes place and per-
form full prostration touching the ground with their whole
body. Words of auspicious greetings and benediction from
the rear of the stage.*

VASIṢṬHAḤ: (*sa/harṣam*) vatsa Rāma|bhadra, saṃprati,

7.370 udayad|udayad|dharma|skandhe
 dhuraṃ tvayi bibhrati
 kva nu paribhavau drṣṭ' |ādrṣṭau
 prajāḥ paricinvate.
 api khalu yathā jīv' |ātmanaḥ
 prabhoḥ param' |ātmāno
 diśi diśi diśām aṣṭau nāthās
 tav' āiva vibhīṣikāḥ.

RĀMO *lajjate*.

VIBHĪṢANAḤ: (*kṛt' / āñjalir, jānubhyāṃ praṇipatya*) deva,

Laṅkā ca Puṣpakam idaṃ ca vimānam āryād
 yakṣ' |ēśvarād apahrtaṃ Daśa|kandhareṇa;
 ekāṃ bhavān adita mahyam, ath' ēdam anyad
 ājñāpaya: drutam upaitu patiṃ nidhīnām.

RĀMAḤ: (VASIṢṬHEN' *anujñātaḥ, Puṣpakam prati*) vimāna|
 rāja, prathama|svāminaṃ prathama|Paulastyam upatiṣ-
 ṭhasva.

7.375 VASIṢṬHAḤ: (*sa/harṣam*) Rāma|bhadra, kiṃ te bhūyaḥ pri-
 yam upaharāmi?

RĀMAḤ: bhagavan, itaḥ param api kiṃ priyam asti bhaga-
 vat|prasādāt?

tāt' |ājñām adhimauli|mauktika|maṇim
 kṛtvā, Mahā|potriṇo
 daṃṣṭrā|Vindhya|vilāsa|pattra|śabarī

ACT VII: THE HAPPINESS OF THE HERO

VASÍSHTHA: (*happily*) My dear Rama,

Now that you have become the support of righteousness that shall continue to increase, and you have taken up the burden of royalty, your subjects need not fear any harm, whether visible or invisible.* Just as the individual souls are various outposts of the supreme soul, the eight guardians of the directions are your own outposts to protect your kingdom. 7.370

RAMA *is embarrassed*.

VIBHÍSHANA: (*falling on his knees, with folded hands*) Your Majesty,

The island of Lanka and this celestial chariot, the Púshpaka, were taken away by Rávana, from the venerable Lord of the Spirits, the god Kubéra. You have given me the former, now please give an order to return the latter quickly to the Lord of Treasures.

RAMA: (*with VASÍSHTHA's approval, to the PÚSHPAKA chariot*) Lord of celestial chariots, return to your first owner, the eldest of Pulástya's sons.

VASÍSHTHA: (*happily*) Dear Rama, what else can I do for you? 7.375

RAMA: Venerable Vasíshtha, there is nothing else that your grace could bestow upon me. Thanks to you,

I listened to my father's command, precious to me as a pearl in a crown, and went away to see the earth as an untouchable barbarian woman dressed in

dr̥ṣṭā bhr̥śaṃ medinī.
 setur dakṣiṇa|paścimau jala|nidhī
 sīmantayann arpitaḥ
 kalp'āntaṃ ca, kṛtaṃ ca viśvam a|Daśa|
 gr̥iv'|ōpasargaṃ jagat.
 tath" āp' īdam astu Bharata|vākyam:

samunmīlat|sūkta|
 stabaka|makarandaiḥ śravaṇayor
 a|viśramyad|dhārā|
 snapanam upacinvantu kavayaḥ.
 na śabda|brahm'|ōtthaṃ
 parimalam an|āghrāya ca janaḥ
 kavīnāṃ gambhīre
 vacasi guṇa|doṣau racayatu.

7.380 api ca,

devasy' Ātma|bhuvāḥ kamaṇḍalu|jala|
 srotāṃsi Mandākinī|
 Gaṅgā|Bhogavatī|mayāni punate
 yāvat tri|lokīm imām,
 tāvad vīra|yaśo|rasāyana|madhu|
 syandaḥ kavīnām ayaṃ
 jāgartu śruti|śuṣkalī|valayita|
 vyom'|āvagāhī guṇaḥ.

iti niṣkrāntāḥ sarve.

leaves and roaming in the Vindhya, in the mountain that is like Varāha's tusk.* And also thanks to you I had a bridge built to divide the southern and the western oceans, a bridge to last until the end of this aeon, and I have freed the whole world of Ravana's rule.

And may this be the final benediction of this play:

May poets incessantly shower their audience with the honey of their poems, which are like blossoming flowers. And may people refrain from judging the merits and faults of poets' profound verses without having smelled the scent of the Surpeme Spirit, who is the Word.

Moreover,

7.380

As long as the god Brahma purifies the three worlds with the water of his pot, which flows down in the three streams of the Ganga in heaven, earth and the underworld, may poets' merits remain to sing in sweetly flowing magic words* about heroic fame, and may their merits be perceived.*

All exit.

CHĀYĀ

The following is a Sanskrit paraphrase (chāyā) of the Prakrit passages (marked with ʿcorner brackets ʿ) in the play. References are to chapter and paragraph.

- 1.35 dinakara|kiranʿ|ôtkaraḥ priya|kāraḥ ko ʿpi jīva|lokasya / kama-
la|mukulʿ|āṅka|pālī|gata|madhukara|karṣaṇa|vidagdhaḥ.
- 2.17 ārya Śunaḥṣepa! kim apy āścaryam bhīṣaṇaṃ ca vartate.
- 2.19 adya «Rāma iti ko ʿpi kṣattriya|kumāra āgata» iti śrutvā kau-
tūhalena dhāvataḥ sā tapo|vana|prānta|pratiṣṭhitā prastara|pu-
trikā satya|mānuṣī bhūtvā mamʿ āiva saṃmukham parāpatitā.
tām prekṣyʿ ôttarʿ|āsaṅga|valkalam apy ujjhivā palāyito ʿsmi.
- 2.21 tad rakṣatu mām āryo ʿsyāḥ duṣṭa|rākṣasyā mukhāt.
- 2.24 śṛṇomi, yā Janaka|vaṃśa|purohitasya Śatānandasya jananī. ta-
tas tataḥ.
- 2.26 aho! āryasya prasādena jīva|loke pratiṣṭhito ʿsmi. tathʿ āpi śa-
ṅkā|jvaro ʿdyʿ āpi mām na parityajati. tad, muhūrtaṃ viśram-
yatām.
- 2.29 kathaṃ viśaya|mrga|tṛṣṇā|jhalam|jhalyām bhagavatā Hariṇʿ
āpi hariṇatā viḍambyate?
- 2.31 manye, etasyā muni|gṛhiṇyāḥ puṇya|paripāko atra Rāma|bha-
drasya pravāse kāraṇaṃ.
- 2.33 ārya, dvitīyam api śrotum anena te vacanena paryutsuko ʿsmi.
- 2.35 tatas tataḥ.
- 2.38 aho! sthavira|bhallūkasya mantrʿ|ôpanyāsaḥ parihāsa|kuśalatā
ca. tatas tataḥ.
- 2.40 ārya! yaḥ sa Mārutiś «trailokya|malla» iti śrūyate
- 2.42 ārya! yathā tathā vā bhavatu, svāmī svāmy eva. taṃ parityajya
na sadṛśas tādṛśasya mahā|bhāvasya pratikūla|parigrahaḥ.

- 2.44 huṃ. tad ucitam eva yad guru|putraḥ sa|brahmacārī v” ānu-
vartyate. tatas tataḥ.
- 2.46 katham a|parihīṇa|mitra|dharmo ’pi sa rākṣasaḥ!
- 2.49 tatas tataḥ.
- 2.51 «nāga|sahasra|balā str” îty» a|śruta|pūrvam etat! tatas tataḥ.
- 2.53 jāne Rāmabhadra iti rākṣasānām upary avatīrṇaḥ khalv eṣaḥ.
- 2.55 manye mantra|mayībhir astra|devatābhiḥ samaṃ bal”|âtibale
śaktī api Rāme saṃkramiṣyata iti.
- 2.57 ārya! nanu bhaṇāmi: yadi nija eva śaktī, nijā eva astra|vid-
yāḥ, tat kim ity ātmano vighn’|ôpaśame Rāghavasya gauravam
arpayati tatra|bhavān Kauśikaḥ?
- 2.57 atha vā prāhuṇika|hastena sarpa|māraṇaṃ khalv etat?
- 2.60 ārya! śobhanaṃ mantrayase. anyat kim api praṣṭu|kāmo ’smi.
- 2.62 sarvathā nigūḍham api vānarāṇaṃ ṣāḍguṇyam āryeṇa katham
pratipannam?
- 2.72 aham api kṣatriya|kumārayor darśana utkaṇṭhito ’smi. tat ka-
thaya, tau kutra paśyāmi?
- 3.6 ārya! praṇamāmi!
- 3.8 ārya, cireṇa kuto yūyam?
- 3.10 atha kim. ārya, prabhavaṃ nāmadheyaṃ ca tayoh śrotum asti
me kautūhalam.
- 3.14 yath” āsmākaṃ gr̥he bhartṛ|dārikā Sītā, Ūrmilā ca, Māṇḍavī,
Śrutakīrtiś ca.
- 3.14 katham, mahā|kula|prasūtāḥ khalv ete kumārāḥ.

- 3.14 kuto 'smākam īdṛṣaṃ bhāga|dheyam?
- 3.16 tatas tataḥ.
- 3.18 ārya sarva|jana|manīṣit'|ānukūlam iva tatra|bhavataḥ Śatānan-
dasya vacanam.
- 3.20 tat kiṃ manyadhve? Śaṃkara|śar'|āsan'|āropaṇa|vyavasāyena
rāja'|ṛṣer Janakasya pratijñā|sāhasaṃ nirvahati Rāghavaḥ?
- 3.23 ārya! pravṛtti|viśeṣa|lābhena dur|manāyamānam ātmānaṃ pā-
ñcālikā|keli|vyāpāreṇa vinodayantīm bhartṛ|dārikāṃ prekṣya,
pratipattum āgatay" āryasya darśanena mayā vismṛtam. etena
punas te rākṣasa|nāma|grahaṇena smārit" āsmi.
- 3.25 yathā kila Sītā|devīm prārthayitum Daśa|grīva|purohita parā-
gata iti.
- 3.27 ārya! evaṃ nv etat. ārya iti śithilī|kṛta|lajjā saṃpraty ev' ānu-
bhūtaṃ kim iti nivedayāmi.
- 3.30 tataś ca tābhīr ṛjvībhīr nirbadhyamānā lajjitum api lajjate.
- 3.33 ārya! śobhanaṃ mantrayase. sarvasy' āpy anubhava|saṃvādinī
te vācā.
- 3.36 bhavatu! na kim api yuṣmābhiḥ śrutam!
- 3.38 hat'|āso Rāvaṇo devīm pariṇayati!
- 3.42 evaṃ bhavatu! ārya! samprati kutra tau Rāma|Lakṣmaṇau?
- 4.24 aho, saumya|sundara|vivāha|nepathya|lakṣmī|vistārita|kān-
ti|prāg|bhārāṇi Raghu|kula|kumārāṇām mukha|puṇḍarikāṇi
paśyantī, jugupsiten' āpi māyā|mānuṣi|bhāvena, kṛt'|ārth" ās-
mi. aho, sā tādṛśī guṇānām prakṛtir, yad vipakṣa|hasta|patir"
āpi sukhayati.
- 4.26 katham, ih' āiv' ātṭālaka|śikhara|varti|pragrīve mātā|mahah.
aho, duḥ|śliṣṭatā duṣṭa|karmanām, yad idānīm prajāgara|klin-
na|locanaḥ pratikṣaṇaṃ jṛmbhikā|prasārita|mukha|kuhara|dṛ-
ṣṭa|hṛdaya|sthita|kaṭhina|kārya|bhāro 'nya iva ko 'pi dṛśyate.

atha vā sāmānyasy' āpi garīyān khalu mantri|bhāvo, viśeṣeṇa
punaḥ sāhasa|ras'|āika|vyavasāya|caṇḍa|caritasy' āsmat|svāmīno
Rāvaṇasya. jānāmi mām eva pratipālayan tiṣṭhati. yāvad enam
upasarpāmi.

- 4.26 ārya, vande!
- 4.28 ārya, Daśaratha āgate kumārāṇām godāna|maṅgale ca saṃvṛtte
mayā praviṣṭam Mithilā|nagaram.
- 4.30 atha kim.
- 4.33 ārya! evaṃ nv etat. sa tu mayā brāhmaṇo Vasiṣṭha|maha"|eṣiṇo
apī pura|sphuran drṣṭaḥ.
- 4.37 ārya, na khalu balāt|kāram parihṛtya ko 'py anya upāyas tark-
yate.
- 4.41 yathā nirūpitaṃ mātā|mahena. aho, kālasya mām"|ātmyaṃ,
yad idānīm tri|bhuvana|jaya|lakṣmī|līlā|bandī|kāre mahā|rāje
Rāvaṇe 'py evaṃ mantryate.
- 4.44 kaḥ saṃdehaḥ. tasmim vivāha|mah"|ōtsave sarvaṃ mayā pra-
tyakṣī|kṛtaṃ.
- 4.46 ārya, kim idānīm yuktaṃ?
- 4.48 kathaṃ kṣatriya|poto Vālī|nigrahe 'pi sahāyaḥ samīkṣyate? ta-
tas tataḥ.
- 4.50 ārya, kiṃ punas tat saṃvidhānakam?
- 4.52 aho, vṛddha|ṛkṣasya kuṭilatā kārya|kuśalatā ca!
- 4.54 ārya! ōpanatasy' āivaṃ kriyate?
- 4.56 anyad bhaṇāmi. apy evaṃ kariṣyati Rāma|bhadrāḥ?

- 4.58 kiṃ c' ānyad apy an|arth'|āntaraṃ tatra bhaviṣyat' iti tarkayā-
mi.
- 4.60 mayā Janaka|nagarān niṣkrāntayā śrutam, yathā khaṇḍita|Śrī-
kaṇṭha|śar'|āsanasya Dāśarather matsareṇa sakala|kṣatriya|kṛt'|
āntaḥ Paraśurāmaḥ parāgata iti.
- 4.64 dugdha|mukhe 'py etasmin kṣatriya|vaṭuka evaṃ saṃbhāva-
yati mātā|mahaḥ!
- 7.15 ārya|putra! ap' ih' āiva bhujaṃga|pāśa|bandhanaṃ Sītāyāḥ kṛte
yūyaṃ sāhitāḥ?
- 7.21 ārya|putra! Saumitri|kīrtti|kandalyā utpatti|kṣetraṃ katarāḥ
punaḥ saṃniveśaḥ?
- 7.23 yatr' āiṣā,
- 7.24 anurāga|rom'|āñca|kaṇṭaka|sveda|jalābhyāṃ niśā|carī k" āpi /
uddīpita|nirvāpita|cit" |ānalā dayitam anumriyate.
- 7.27 ārya|putra, Kiṣkindh'|ēśvara|skandh'|āvār'|āika|dhuraṃ|dharo
Raghu|kula|kuṭumba|vidhura|bandhuḥ sa kutr' ēdānīm Ha-
nūmān?
- 7.43 ārya|putra, jalanidhi|madhya|varttino Lañkā|potasya Jambūd-
vīp'|ōpasamya mana|śṛṅkhalā|bandha iva ka eṣa dṛṣyate?
- 7.45 diṣṭy" ārya|putra|darśana|pratyāśā|taroh pracchinnaṣya praro-
haṇa|mah"|āuśadhir iva setu|bandho dṛṣyate. bhagavan, namas
te.
- 7.56 ārya|putra, Gaurī|guror gir'|īndrasya yuva|rājo jalanidhi|ma-
dhyā|varttī Maināko jānāmi pakṣa|chedaṃ vin" āpi sthāvarī|
bhūtaḥ.
- 7.59 vimāna|rāja, gagana|mārga|cañkramaṇa|kautūhal'|ōtphulla|
mānas" āsmi. tad unnama tāvat!

- 7.70 ka eṣa kalp' | ānala | jvālā | kalāpa | kvathyamāna | jalanidhi | phe-
na | stabaka | nirmala | sphatika | śikhara | sahasra | madhuro mahī |
dharah puro vilokyate?
- 7.73 ap' ih' āiva Hara | niṭila | locan' | ānala āhuti | bhūto bhagavān Ma-
nmatah?
- 7.78 ārya | putra, tathā nir | anukrośah | katham punah pratinivṛtto
Mahādevo Devyai?
- 7.83 katarasmim punah saṃniveśe bhagavatyāḥ sarva | maṅgalāyāḥ
pāṇi | grahaṇa | maṅgalam āsīt?
- 7.88 ārya | putra, apy etasminn eva Madana | tanu | dahana | vyatikara |
nir | ātma | mānaya punar apy a | viśvasantyā Gauryā Candra | cū-
ḍah saṃghaṭito nija | śarīreṇa?
- 7.101 anen' āiva maṇḍa | śeṣi | kṛta | dugdha | sāgareṇa candram uddhṛtya
viprayukta | bhartṛkasya strī | janasy' ōpari cārabhaṭy ārabdhā.
- 7.109 nija | daiva | dur | vilās' | ālaso loko Lakṣmyā dur | yaśo | vacanāni
gāyati. ka eṣa divasa | kroḍi | kṛta | jyotsnā | viccharda | pratirūpo
giriḥ?
- 7.124 etasya dandaśūka | nara | karoti | muṇḍa | mālā | maṇḍanasya śmaśā-
na | vāsino bhūta | nāthasya bhūṣaṇatā | viḍambanam eva Rohiṇi |
vallabhasya kalaṅkaḥ. kiṃ punas tapasvinā kuraṅgena?
- 7.143 ārya | putra, kiṃ punar etad dalita | karpūra | śilā | guccha | gauram
gagan' | āṅgaṇam dṛśyate?
- 7.160 ārya | putra, samāna | kula | rūpa | yauvanānām api sa | patnīnām
śīrṣe datto dhanyayā Dakṣa | gotra | kanyayā caraṇo, yena Rohi-
ṇi | ramaṇa ity eva bhagavāṃś candraḥ śrūyate.
- 7.180 ārya | putra, katham punah saṃpūrṇa | maṇḍalam īdṛśam can-
dram avamatya kalā | mātram bhagavatā Bhūta | nāthena cūḍā |
maṇi | kṛtam?

- 7.185 ārya|putra, paripūrṇā guṇino yatra kutr' āpi śobhante. kṣīṇāḥ punaḥ śīrṣam ārohanṭ' īti Hara|cūḍā|candra eva prathamā|ni-darśanam.
- 7.195 jānāmy ārya|putra|kīrti|kāntyā pratispardhām kṛtvā parāji-tena saṃprati bhagavatā harin' |āṅkena kalaṅka|saṃghaṭṭanā vidhṛtā.
- 7.198 sārambhaṃ Śrī|vatsa|lāñchana|bhujā|paryasta|manth'|ācala|kṣobh'|ōccalita|dugdha|sindhu|laharī|garbha|chavī|sacchāyam, ko gāyati na te, Raghūṇām prabhor, andha|kāra|pakṣ'|āntarā|saṃtuṭyan|mr̥gāṅka|maṇḍala|mayūkha'|ōdgāra|gauram yaśaḥ?
- 7.201 katham, Añjanā|nandanas tvarayati. tad bhagavat Puṣpaka, avanama. āsanna|medinī|mārgeṇa gacchāmaḥ.
- 7.201 ārya|putra, kiṃ punar etat taruṇa|jīmūta|śyāmale mahī|valaye Madhu|mathana|vakṣaḥ|sthale Kaustubha|kiraṇa|stabaka iva jvalal lakṣyate?
- 7.209 yatra kāśa|kusuma|saṃkāśo 'gastya|haṃsaś carati.
- 7.220 ārya|putra, jyeṣṭh" ēti dākṣiṇya|mātreṇ' āiva bhagavataḥ sāgara-sya Bhāgīrathī|pakṣa|pātaḥ. prema|sarvasva|niṣyandaḥ punaḥ sahaja|sarv'|āṅga|mauktik'|ābharaṇa|ramaṇīyāyām Tāmrapar-nyām eva varṇyate
- 7.236 bhagavatyo Janasthāna|vāsinyo devatāḥ, eṣā vaḥ paricārikā, Jā-nakī praṇamati.
- 7.242 vimāna|rāja, prasīda! jvalati, na dalaty eva vajra|mayam me hṛdayam. tathā tvarayasva, yathā eṣ" āntarīyatām Daṇḍak'|āraṇya|viñjoliḥ.
- 7.271 aho, tatra|bhavataḥ Śaśa|dhara|śekharasya kavalita|catur|daśa|lokasy' āpi na palāyit" ākṣi|bubhukṣā yena Madano 'pi grāsī|kṛtaḥ.

- 7.285 eṣā nija|srotah|sandānita|tri|bhuvanā Mandākinī vandate.
- 7.294 amba Mithile, vandyase, guru|jane 'pi vandanaṃ me vijñāpa-
ya.
- 7.336 diṣṭyā niḥ|sāpatnyaṃ ma ārya|putrasya gṛhiṇītvam bhaviṣyati.
- 7.346 vatsa Bharata! uṣṇa|kara|karaṇa|nikurumba|cumbitaṃ|kamala|
khaṇḍam iva ciram ānandaṃ udvaha.
- 7.356 vatsa, sarva|loka|śoka|śaly'|ôddharaṇa|gauravavadbhiś caritair
Lakṣmaṇa|sadṛśo bhava. vatsa Śatrugghna! ārya|janaḥ kutra?

NOTES

Bold references are to the English text; **bold italic** references are to the Sanskrit text. An asterisk (*) in the body of the text marks the word or passage being annotated.

- 1.1 The invocatory stanza describes Vishnu at the beginning of creation, lying on the serpent Shesha in the primeval waters. The **sheldrake** is said to be united to his mate only during daytime, and that is why one of **Vishnu's eyes**, the sun, delights him. It is also a common belief in Sanskrit literature that the ***cha-kóra*** partridge feeds on moonbeams. The **lotus**, from which the demiurge Brahma is to be born, is not yet fully open, because it blossoms in sunshine, but the moon is still there as Vishnu's other eye. Because of the similarities of color and form, the opening white lotus bud is compared to Vishnu's other attribute, the **conch shell**.
- 1.5 Or "Quarrel and Controversy" (***Kalahakandala***).
- 1.5 **Bahu-rupa**: "Multiform."
- 1.6 The sentence is aimed at the rival troupe of Kálaha-kándala in the first place, whose performances do not serve the aesthetic pleasure of the public. But there may be a double meaning here, as Rucipati clarifies, and the sentence could also be translated as follows: "The delight of those who assist in the sacrifice is the beloved wife (Sita) of the warrior. After defeating her kidnapper (Rávana), I shall bring her back." It must be remembered that the stage manager is to play Rama.
- 1.8 This verse also alludes to the story to be enacted, for Rama shall be helped by the monkeys in the siege of Lanka, and the demon king, Rávana, shall be forsaken by his own brother, Vibhíshana.
- 1.17 Lit. "Valmíki's capital / stock of fine speech."

NOTES

- 1.19 Lit. "This is the ripening of virtues for all poets." Or, with the variant reading: "All this is the ripening of virtues for poets." Viṣṇubhaṭṭa understands *katham* in the sense of "why."
- 1.24 Lit. "the weavings of words."
- 1.27 Lit. "whose word power manifests itself as sweet and profound owing to the importance of his various qualities."
- 1.27 Lit. "help themselves." The expression is ambiguous, possibly implying poetic as well as spiritual advancement or perfection. Viṣṇubhaṭṭa takes it in the spiritual sense.
- 1.33 Lit. "filled with the depth of qualities." As Viṣṇubhaṭṭa points out, the word *saurabha* can mean "importance or depth of qualities" (*guṇa/gaurava*). As he explains, *saurabha* can also refer to the scent that the fame of the Kakútsthas confers on the poet.
- 1.35 As the stage manager explains, this verse announces the entry of Vishva-mitra, who will take away Rama from Dasha-ratha's lap. The construction of the last compound is problematic; for a discussion, see STEINER's note 45 on p. 86.
- 1.36 The stage manager and his assistant will appear in two principal roles later, as Rama and Lākshmana, for which they can prepare while the first half of the first act is performed.
- 1.43 Note the play on the word *guru*, meaning "master" and "excessive" (bias), and the irony it conveys.
- 1.44 Lit. "a friendship of the stars," spontaneous or unaccountable love.
- 1.45 Because it opens at moonrise. The parallel between Vasísththa and the moon, on the one hand, and between Dasha-ratha and the night-lotus, on the other, is quite obvious.

- 1.51 Lit. "I have well taken the word of my teacher on my head." The expression refers to a solemn promise with a gesture of touching the head; see also 2.242 and 4.216.
- 1.54 I take the plural *vayam* to refer to Vama-deva and Vasíshta, in the sense of "we, brahmins, only teach you / give you advice." But the sentence could also be translated in the singular, Vama-deva referring to himself.
- 1.55 The comparison is somewhat elliptical, in order to praise both Dasha-ratha and Vasíshta. In the context of Vama-deva's previous words, it can mean that Dasha-ratha needs little instruction from Vasíshta to follow the path of virtue, just as the night-lotuses need only a little of the moon's rays to open up. But, in view of the second line, it can also be praise for Vasíshta, suggesting that his influence, even if it is not fully felt, just as with the rays of the moon on a cloudy night, is enough to determine the course of things.
- 1.57 For the story about Ságara and his sons, see "Recurring mythological references and divine attributes" in the Introduction.
- 1.57 This is again a praise of the king and his ancestors ending as a praise of Vasíshta.
- 1.59 King Tri-shanku wanted to reach heaven in his mortal body, but was refused by Vasíshta as well as the gods. Vishva-mitra nevertheless performed a sacrifice for him, but when his body was propelled toward heaven Indra threw him back. Vishva-mitra managed to prevent his body from falling back, and thus Tri-shanku became suspended between heaven and earth. He is identified with a constellation. See, e.g., *Rāmāyaṇa* 1.59 ff. Note that Vama-deva mentioned Tri-shanku's failure to reach heaven just before Vishva-mitra's entry.

NOTES

- 1.66 Vishva-mitra, who was born a kshatriya, a warrior, performed severe penance in order to become a Brahmin. See *Rāmāyaṇa* 1.51 passim.
- 1.66 With the echoing words (*agādhah. . . Gādhi/putro*), the second line emphasizes the contrast between his kshatriya origin (as the son of King Gadhi) and brahminical achievements (his dominant qualities being non-Rajasa, i.e., pure brahminical). The word *guṇa* is used in referring to the triad of *Sattva* (Purity), *Rajas* (Activity) and *Tāmas* (Darkness), of which Vishva-mitra appropriated the first, brahminical one, although he was originally pervaded by the second one as a kshatriya.
- 1.68 Lit. “the star Arúndhati,” for Vasíshtha’s wife is identified with the morning star. Vasíshtha is also identified with one of the stars of the Great Bear.
- 1.69 I.e., Dasha-ratha’s family.
- 1.73 In the course of the **Ashva-medha** (horse sacrifice), a horse is let loose to wander for a year, and the territory it covers is then considered to belong to the king.
- 1.75 I follow Viṣṇubhaṭṭa, who takes *su/bhagam/bhāvuka* in the sense of “being able to subjugate,” while Rucipati (who is followed by STEINER) understands it to mean “become beautiful / charming.”
- 1.75 Dasha-ratha killed several demons in battle to help Indra (see *Rāmāyaṇa* 2.9.9 ff), which is implied here by the humiliation of their wives.
- 1.77 **Dilípa** is an ancestor of Dasha-ratha.
- 1.92 Or right arm, implying that Dasha-ratha was sitting to the left of Indra.
- 1.92 Dasha-ratha felt a thrill in recalling his heroic fights.

- 1.96 The *mākara* is an imaginary animal of the sea, and the vehicle of the God of love (Kama).
- 1.96 Lit. “female *mākaras* of musk-drawings, made out of play, on the seat of the goddesses’ cheeks.” The fact that the Ikshvākus have been looking after the drawings on the goddesses’ cheeks means that they have been protecting the gods themselves. The implication of the verse is this: members of your dynasty have always performed the protection of the gods, which was considered a common duty by them; now that you have secured the Goddess of Good Fortune for Indra, you simply fulfilled a common duty, and therefore you think it needs no special eulogy.
- 1.98 “As the gods bowed down” is not in the Sanskrit.
- 1.98 In the story of Tri-shanku (see 1.59), Vishva-mitra thinks of attempting a new creation to give Tri-shanku a heaven.
- 1.100 “To arrive so late” is not in the Sanskrit.
- 1.101 Lit. “of great affection, to respect you” (a *Tatpuruṣa* compound).
- 1.103 In Sanskrit, fame is considered to be white. Note the echoing *yaśobhir aśobhi* and that the three similes cover the underworld (the abode of snakes), the earth and the sky, thus suggesting that the king’s renown reaches everywhere (Viṣṇubhaṭṭa).
- 1.105 I.e., let the sun still shine, although your splendor would give enough light for the world.
- 1.109 Each of the first three lines of the poem can be interpreted as describing the various realms in the world and as referring to various problems of royal policy.
- 1.109 “Unlike the sky, the sea and the underworld” is not in the Sanskrit.

NOTES

- 1.111 All these mythical animals and the mountains are carriers of the earth, for whose well-being the good king is also responsible.
- 1.116 I.e., you have learned it to be able to teach the sons of this dynasty.
- 1.128 For they have not offered protection to Vishva-mitra.
- 1.130 That is: if you need Rama, it means I am / we are the only ruler(s) of the earth, the only husband(s) of the earth. (According to Viṣṇubhaṭṭa's reading and interpretation.) Or, reading *caratu* with Rucipati: our land shall be a faithful wife and wait for Rama; i.e., Dasha-ratha envisages already that Rama shall be his successor on the throne.
- 1.140 "As a new constellation in the sky" is not in the Sanskrit.
- 1.140 The path mentioned here is the so-called *Vaiśvānarī*. These seven sages were created by Vishva-mitra in imitation of the seven sages of the constellation of the Great Bear. He then agreed to keep them elsewhere, on the path of the ancestors (*Pitr̥/yāṇa*), in the South. See also Viṣṇubhaṭṭa's commentary. For the story, see, e.g., *Rāmāyaṇa* 1.59.20 ff. and *Vāyupurāṇa* 1.50.208–213.
- 1.149 The sage **Rishya-shringa** performed a sacrifice for Dasha-ratha that brought about the birth of Rama and his three brothers.
- 1.150 He did so by performing the sacrifice that brought about the birth of his sons.
- 1.160 Rama, identified with Vishnu, is praised as the ultimate god-head here. The stanza also foresees all the exploits of Rama enacted in the play.

- 1.160 For Vishnu lying on the primeval waters before creation starts, see the opening verse of the play. At the beginning of creation, Vishnu takes the form of a boar to bring up the earth from the bottom of the sea, on which men can then perform sacrifices to the gods. Also, this boar form of Vishnu is identified with the sacrifice itself. The four examples illustrate the ways in which Vishnu creates and protects the sacrifice.
- 1.171 Lit. “mouths filled with their double tongues.”
- 1.178 Lit. “long and hot,” which implies pain and sadness.
- 1.181 For it follows the changes of his son, the Moon. This refers to the story of the churning of the milk-ocean, which produced the moon, among other miraculous objects and beings, before the ambrosia. Therefore, the sea is taken to be the father of the moon here.
- 1.181 “**By opening up at night**” is not in the Sanskrit. Affection between Rama and Vishva-mitra is due to the fact that they are both noble-minded, but it has nothing to do with the affection of father and son, Dasha-ratha and Rama. Note the use of the grammatical term *jani/kartṛ*.
- 1.183 The same myth is referred to here as before: the miraculous **Kāustubha gem**, the **ambrosia** and the **coral tree** were also produced from the sea.
- 1.183 Here Dasha-ratha emphasizes the importance of friendship over family relations, alluding to the friendship of Vishva-mitra and Rama, which is stronger than family ties, he reckons.
- 2.13 I follow Viṣṇubhaṭṭa in taking *tarku* in this sense (*Viśva/karmā*), but the word normally means “spindle.” (Note also that Rucipati gives the variant *tvaṣṭṛ* for *tarku*.) STEINER takes *tarku/taṅka* in the sense of “grindstone.”

NOTES

- 2.36 The following speech by Jāmbavan enumerates the various reasons that an alliance with Rāvana is undesirable, according to the rules of classical Indian policymaking, the *Arthaśāstra*.⁷
- 2.36 Or “if a neighboring king attempts to attack you.”
- 2.36 The technical term *asura/jayin* means “he who conquers with demonic / unfair means.” The expression is probably deliberately ambiguous.
- 2.36 Both the demon king Rāvana and the Lord of the Riches, Kubēra, are the sons of the sage Pulāstyā.
- 2.37 I.e., in the Kailāsa mountain.
- 2.48 Lit. “he whose hair stood on end because of the relish of the cutting off of his heads.” Rāvana was ready to cut off all his heads to prove his devotion to Shiva, but the god stopped him when he was about to cut off the tenth head. The story illustrates that Rāvana was ready to offer his head only to delight Shiva, not to obtain anything from him. Thus, he also offers Vali his help out of true friendship, and not to profit from the alliance. (I follow Viṣṇubhaṭṭa’s and Jinaharṣagaṇi’s reading and interpretation, which is also given by Rucipati as a variant reading and interpretation. If we follow Rucipati’s first reading (*tv asmai nava. . .*), it can be understood to mean “he is as thrilled to delight him [Vali] as he was when he relished the cutting off of his nine heads.”)
- 2.62 Six ways of political action are meant here: alliance, war, expedition, halt, seeking shelter and “double dealing” (*sandhi, vighraha, jāna, āsana, saṃśraya, dvaidhībhāva*).
- 2.66 It is believed that oysters produce white pearls from white water. In the same way, the lotus buds, which have drunk the darkness of the night, emit black bees for pearls.

- 2.80 For the story of this incarnation of Vishnu, see the section “Recurring mythological references and divine attributes” in the Introduction.
- 2.81 These are the study and teaching of the Vedas, sacrifice, worship, donations and acceptance of donations. See, e.g., *Āpastamba-dharmasūtra* 2.5.5 or *Manusmṛti* 10.75. The text has “twice-born,” by which brahmins are meant here.
- 2.83 Various interpretations of this passage are possible. Viṣṇubhaṭṭa’s first interpretation is that the yearly animal sacrifice is made more often here (which is an envisaged option in the ritual texts). The second is that because all householders perform this sacrifice at the same time, it seems as if this rite was performed more often than usual. Viṣṇubhaṭṭa also envisages the possibility that not householders but Vedic officiating priests (*adhvaryu*) are understood here. Rucipati seems to take the word *nitya* in the non-ritual sense of “always.”
- 2.83 Either in the sense that they invoke Indra, the King of Gods, who thus has to come down to earth, or meaning that because they make these sacrifices they are on the way to reaching heaven. Both interpretations are given by Viṣṇubhaṭṭa.
- 2.94 The **lines** that these ants form resemble patterns drawn on one’s face or body with musk or other fragrant substances. The lines are variegated because ants are black and the rice grains are white (Viṣṇubhaṭṭa).
- 2.103 As the name shows, this river was originally Vishva-mitra’s sister, who changed into a holy river.
- 2.110 Lit. “devoid of the impure and the dark strains of material creation.”
- 2.110 I follow Viṣṇubhaṭṭa in taking *āhlādate* in the causative sense.

NOTES

- 2.115 According to Viṣṇubhaṭṭa, this also refers to the fact that a mirage is produced.
- 2.125 The repetition of the sentence “This is an auspicious day” is prescribed three times at the beginning of most religious ceremonies. In this way, Rama refers to his war against the demons as a holy act.
- 2.129 Viṣṇubhaṭṭa cites the *Yogavāsiṣṭha* (untraced citation) to show that even those who are liberated in this existence must perform the rites prescribed for them.
- 2.131 A **garland** of the flowers of the coral tree, one of the trees of Indra’s paradise.
- 2.131 On these stories about Vishva-mitra, see 1.59 and 1.98.
- 2.144 Through protecting the sacrifice performed for him.
- 2.151 For this incarnation of Vishnu, see “Recurring mythological references and divine attributes” in the Introduction.
- 2.162 As STEINER points out, there may be a personification of the world, who puts on her previously scattered garments.
- 2.166 This implies their suffering during the night, when they cannot meet their mates, owing to a curse.
- 2.166 If the reading of the northern editions is accepted, the translation of the last clause is as follows: “they look like grains of twilight ground by the violent friction of the day and the night.”
- 2.168 I.e., the sun.
- 2.170 I.e., the sun has set.

- 2.171 There is a pun on *kāṣṭha* (wood) and *kāṣṭhā* (direction), noted by INGALLS and STEINER. STEINER also notes the ambiguity of *kirāṇa*: dust and ray of light.
- 2.183 In classical India, law books are believed to be the **words of sages**, therefore Vishva-mitra's command to kill the demoness is not less valid here than the prescription that one should not fight against a woman.
- 2.185 Viṣṇubhaṭṭa understands this line to mean that, for Rama as a mortal being, there is no reason to be ashamed of this act: *kṣaṇikajīvinām kā lajjā—iti bhāvah*.
- 2.191 Lit. "who is this new shoot of a stain that attacks the solar dynasty?" The word "shoot" also alludes to Rama as offspring.
- 2.196 As Rucipati and Jinaharṣagaṇi explain, this **arrow** was given by the God of the **Wind**.
- 2.196 Lit. "while still alive"; the word *jīvan/maraṇa* is perhaps meant to allude ironically to *jīvan/mukti*, liberation in life. Viṣṇubhaṭṭa understands that it implies that the demon was trying to escape when hit. Both Maricha and Subāhu are Tādaka's sons, who attempted to obstruct the sacrifice (see *Rāmāyaṇa* 1.18–19). Viṣṇubhaṭṭa seems to take *tāḍakeya* to refer to Maricha.
- 2.198 This refers to Dasha-ratha, who helped Indra in his battle against demons, and thus made him useless as a warrior.
- 2.207 The **moonlight**, on which the *chakóras* feed, makes them intoxicated, while the birds make the light thicker with their glances.
- 2.208 RĀMACANDRA MÍSRA and INGALLS both remark that the image evokes the story of the milk-ocean churned with Mount Mándara and producing foam. According to Viṣṇubhaṭṭa, the whitened mountaintops appear as if they were foam produced

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by the stirred-up ocean, while the world emerges in the moonlight, just as a pot emerging from a well produces bubbles.

- 2.210 Lit. “in the front line of the army.” As STEINER points out, the image suggested is that of an army of moonbeams marching against the darkness. When the moon as their commander arrives, it can show only its flag or sign, i.e., its spot (a pun on *lāñchana*, meaning both “sign” and the spot of the moon). For a similar image, see 2.216.
- 2.212 The **moonstone** is believed to ooze away under the influence of the moon. Here, the moon causes it to overflow.
- 2.212 The word *kurañga* means “deer” as well as the spot on the moon pictured as a deer.
- 2.214 As STEINER points out following Rucipati, the moonbeams are related to Paulómi’s **saffron powder**, because both are yellow in color and both the rising moon and Indra’s realm are in the East.
- 2.216 The image evokes again the commander of an army (the moon), who sends forth his soldiers (the moonbeams) to capture prisoners (patches of darkness). Cf. 2.210.
- 2.218 This **nut** is said to clear muddy water, pushing the mud to the bottom.
- 2.222 . . . **pervade the hearts of the shelduck**: in the form of the burning pain of separation.
- 2.224 According to Viṣṇubhaṭṭa, the second line means either that the moon makes the moonstones look clustered together although they are dispersed, or that each moonstone looks like a heap of moonstones.

- 2.226 Rahu (here called lit. “he who afflicts / strikes at the moon”) is a demon personifying the ascending node of the moon as well as its eclipse.
- 2.232 Since the lotuses do not receive the moon who arrives as a guest and thus act against the rules about the obligation of receiving guests, they are punished: the moon transfers his “sin,” his dark spot, onto them and takes away their meritorious acts. The word *agha* means both “impurity” (i.e., the spot of the moon) and “sin,” while *su/kṛta* can also denote both “good construction / shape” and “meritorious act.”
- 2.234 This sage and six others represent the stars of the Great Bear. In the Puranas, *Atri* is said to have produced the moon from his eye while he was practicing austerities. In this verse, Vishva-mitra points out that all the things people see as the effects of the moon can in fact happen without it.
- 2.235 The word *anika* is used here in the sense of sham fight or military show, *citra/yuddha*, for the fight against Tádaka was not more for a warrior like Rama.
- 2.236 There is a pun here on a popular name of Rama, Rama-chandra, which means “Rama-Moon.”
- 3.12 Because Dasha-ratha killed the demons.
- 3.12 For Dasha-ratha did his job for him by killing the demons. Note the use of numbers in the verse: **thirty-three** and thirteen meaning **gods**, “thousand-rayed” meaning the **sun**, “ten-charioted” meaning Dasha-ratha, “hundred-pointed” meaning the **thunderbolt** and “he who has a hundred sacrifices” meaning Indra.
- 3.20 Lit. “fulfill the promise,” for Jánaka took an oath to give his daughter to the man who can bend Shiva’s bow.
- 3.22 The question is rhetorical: Vishva-mitra, a sage who can see the future, has certainly brought Rama here to win Sita’s hand.

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- 3.26 As STEINER remarks, the “ **blessings** ” may not be merely the rite to mark the transition to puberty but the physical transformation itself.
- 3.35 Lit. “is there a taste / aesthetic pleasure that would be above / outside them?” Note the use of the word *rasa*, which is probably deliberately chosen to allude to the aesthetic meaning.
- 3.52 This is an auspicious sign.
- 3.52 Jánaka implies that Vishva-mitra’s arrival promotes prosperity in his kingdom.
- 3.60 For the story in which Yajnaválkya proves that he is wiser than other brahmins and thus receives a **thousand cows** from the king, see *Bṛhadāraṇyaka Upaniṣad* 3.1.1 and 4.3.33. Note the pun on *go*, which means both “cow” and “ray.”
- 3.76 For these two attributes, see the section “Recurring mythological references and divine attributes” in the Introduction.
- 3.79 The **sacrificial horse** covered the whole territory of the earth during its year of wandering, which meant that Dasha-ratha was to become a universal monarch; but, as mentioned here, he then gave the world to the priests. STEINER understands a simile here, “he whose fame reaches everywhere like a swift sacrificial horse. . .”
- 3.79 In that his four parts became embodied as the four sons whom Dasha-ratha obtained thanks to this sacrifice.
- 3.89 Lit. “by Indra’s [menacing] roar.” For the story of Tri-shanku, see 1.59, 1.98, and notes.
- 3.89 “ **By this destruction of his creation** ” is not in the Sanskrit.

- 3.106 Lit. "Rama's deeds have clearly been frightening and profound owing to his innate power."
- 3.111 Lit. "having you as my protecting Lord."
- 3.114 Indra's bow is the rainbow. The point is that the kings do Indra's job of protecting the world and therefore Indra does not need to use his weapon.
- 3.114 Lit. "these kings carried their arms in vain."
- 3.130 Sháushkala gives an ungrammatical but fitting etymology of the name Vishva-mitra here: enemy (*amitra*) for us all (*viśveṣām asmākam*).
- 3.133 Viṣṇubhaṭṭa understands that "ritual prescription" (*vidhi*) refers to Rama, while *mantra* refers to Lákshmana. But this distribution may not be necessarily so.
- 3.134 **Anaránya** was killed by Rávana; see, e.g., *Rāmāyaṇa* 7.19.
- 3.135 Lit. "the blood-wine"; the demon Subáhu, Tádaka's husband, is referred to here.
- 3.143 Lit. "whose essence of heroism has been devoured by. . ." On the stories referred to, see "Recurring mythological references and divine attributes" in the Introduction.
- 3.161 In fact, the reference is made to a **cup** full of precious jewels, etc., taken by force on a festive occasion. The image implies that Sita is not "given" by Jánaka but is to be taken by the man who strings the bow (Viṣṇubhaṭṭa, citing Yádava, citation untraced by H. N. BHAT).
- 3.172 Lit. "may the blackness of calluses caused by the bowstring on their arms take possession of the faces of those who are heated / zealous in their heroism."

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- 3.181 The **King of Snakes** is pictured here as Shiva's ornament and bowstring at the same time. When the upraised bow is strung, the string pulled reaches as far as the ear, therefore the snake becomes the god's earring, while after the arrow is released it becomes Shiva's armlet, curled around his upper arm.
- 3.186 Brahma has four heads, representing the four Vedas, therefore he has **eight ears**.
- 3.186 Earth, water, fire, air, ether, the sun, the moon and the sacrificing priest.
- 3.186 Snakes are supposed to hear with their eyes.
- 3.189 This sound is uttered by women at weddings, according to the commentators (in the South—according to Rucipati), but it is not clear how exactly women produce it. The Bombay edition and Rucipati (followed by STEINER) read “on the surface of their (temples and) cheeks,” but Viṣṇubhaṭṭa and Jinaharṣagaṇi read differently, which could be translated literally as “on the surface of the cavity of their cheeks” (*kapola/kandala/tale*).
- 3.189 Rucipati envisages the possibility that the voices of the priests and the women are metaphorically identified with that of the breaking bow.
- 3.192 Or “so that he can fulfill the duties of a householder.”
- 3.204 Lit. “where the wedding feast is starting anew” or “where the wedding feast is bright with new praises” (both interpretations are given by Rucipati).
- 3.212 As the elephant lost his pride.
- 3.212 The **bees** were attracted to this elephant because of its particularly sweet ichor (a common topos in poetry), but as it dried up

when the elephant saw Rávana, the bees lost interest in him. If they are still around him, it is because he wears a flower garland as decoration.

- 3.216 Lit. “Rávana who is pure / white due to his good character / fame. . .” **Fame** is considered to be white and good-smelling. There is probably a pun on the word *saurabhya*, which means “fame” as well as “scent.” But note that the word is primarily used here in the sense of “reputation” or “good character” (Rucipati: *khyāti*; Viṣṇubhaṭṭa: *guṇa/gaurava*).
- 4.3 She curses her domestic life during the night because she meets the male only after sunrise. Both long compounds of the first *pāda* qualify *kakubhaḥ*.
- 4.5 The **shelduck** receive the enjoyment for they finally meet after their separation at night, and the **white night-lotuses** (*kumuda*) will be given people’s sleep, for they are “awake,” i.e., they are open at night.
- 4.II According to Rucipati, they are trying to deny the horripilation—caused by remembering the night—as well as the nail marks before each other; according to Viṣṇubhaṭṭa, they are simply talking about the events of the past night. As STEINER remarks, the long compound in the last line could also be adverbial, “while their goosebumps are interspersed with nailmarks.”
- 4.17 Although Rávana has defeated the King of Gods, Indra, and is thus playing with goddesses, he is still not content, for he has not obtained Sita; therefore, he does not make Mályavan fully satisfied, either.
- 4.2I **Pulástya** was an ancestor of Rávana.
- 4.2I Lit. “jewels in the couch of the upper room in his palace, formed by Indra’s crown / head.” The image shows that Indra was

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subjugated by Rāvana and bowed down before the demon, touching Rāvana's feet with his head.

- 4.26 “**Grandfather**” may be a simple honorific appellation.
- 4.28 *Godāna/maṅgala* must refer to a ceremony of tonsure before marriage.
- 4.31 **Warrior-brahmin**: because Vishva-mitra was a kshatriya, and through his asceticism he managed to become a brahmin.
- 4.34 An ironic statement: while all sages are twice-born, for they had a natural birth and one when they were initiated into Vedic studies, Vishva-mitra outdoes them in the number of his births.
- 4.45 Lit. “It would be the destruction of one piece of clay.” This is an expression used in *Arthaśāstra* 1.17.39, where it appears to mean “to break someone like a clod of earth.” Viṣṇubhaṭṭa understands that the expression refers to the death of people who quarrel only for a piece of clay. Rucipati understands that one of the two parties must die, or that it refers to many people killing one person with a piece of clay. However, these explanations do not yield much sense in the context.
- 4.45 A citation from *Arthaśāstra* 7.3.11–12, with two insignificant variants.
- 4.55 This citation of *Arthaśāstra* 7.16.30 slightly differs from the edited text, which reads as follows: *yas t' ūpanatān hatvā baddhvā vā bhūmi/dravya/putra/dārān abhimanyeta tasy' ōdvignam maṇḍalam abhāvāy' ōttiṣṭhate*—“But he who kills or imprisons kings who have become dependent, desiring the land, possessions, sons or wives of those kings, will provoke the aggrieved countries he has conquered to revolt with the intention to destroy him.”

- 4.62 This refers to the story in which Áṛjuna Kartavírya stops the flow of the Nármada River while playing with his wives there. Cf., e.g., *Rāmāyaṇa* 7.32.
- 4.62 By killing Áṛjuna Kartavírya, Párasu-rama avenged his father's death; now that his preceptor's—i.e., Shiva's—bow has been treated by Rama without respect, he will surely retaliate.
- 4.73 The **arms** are compared to **columns** (*stambha*, such as those erected to commemorate a king's victory), and the marks of the bowstring to panegyrics (*praśasti*, which is also a term for the beginning portion of inscriptions: the eulogy of the king in power).
- 4.73 Lit. "the throne of his chest."
- 4.75 Lit. "to steal."
- 4.78 Viṣṇubhaṭṭa understands *nirvyūha* to be a synonym of *matta/vāraṇā*, probably referring to a decoration with elephant motifs on the couch, instead of ivory. This decoration would then be the filaments of the lotus, the bedroom the pericarp, and the palace the lotus itself.
- 4.80 Even when Shiva had not yet killed the demons, their wives were already mourning them, which is signaled by the breaking of the bangles. Note the parallels between what happens to Shiva's ears and arm and to the demonesses' earrings and armlets.
- 4.83 Lit. "from Áṛjuna's one thousand arm bones." I follow Viṣṇubhaṭṭa, who takes the expression to suggest that the arms are shattered to pieces. The battle-axe is pictured here as the God of Fire, Agni, who licks the sacrifice with his tongues, i.e., with its flames.

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- 4.88 The meaning of *bhasm'ânikura* is “son of an ascetic who has broken his ascetic vow,” according to Rucipati as well as to Viṣṇubhaṭṭa’s second interpretation, an insult to Skanda, Shiva’s son. Viṣṇubhaṭṭa remarks that this refers to the story in which the ascetic Shiva seduced the wives of the sages in the Deva-daru forest.
- 4.90 Lit. “friend in the payment of the debt of anger over the killing of my father, killing committed through the sin of a wicked ruler.” The “wicked ruler” is Ārjuna Kartavīrya. For the story, see Pārashu-rama in the List of Characters.
- 4.92 Since Skanda has six heads, Pārashu-rama had the privilege of seeing half of the god’s faces even when Skanda turned his back toward him to escape.
- 4.98 From here on, the words of Rama can be understood as praise as well as insult (*nindā/stuti*), according to Viṣṇubhaṭṭa. In this sentence, Rama praises Pārashu-rama as his elder, agreeing that he is like a lion, while Rama is like a deer. On the other hand, it is also an insult, meaning that, as far as heroic qualities are concerned, there is no difference between them; the difference is only in behavior.
- 4.99 Meaning that **Bhrigu** was his father as well as his Vedic teacher.
- 4.99 **Kāshyapa**, a grandson of Brahma, is the father of gods, demons and all living beings on the earth.
- 4.100 If understood as an insult, all this is ironical and is meant to denote the contrary. Alternatively, the three may refer to the three qualities of Pārashu-rama, which Rama has just praised.
- 4.103 I.e., the bow broke.
- 4.105 There is a pun on the word *śara*, meaning “arrow,” and Skanda’s place of birth, which was a *śara/vaṇa*, “thicket of reeds.”

Since Párasu-rama did not kill him, the *śara/vaṇa*-born Skanda gained a second *śara-birth* thanks to Párasu-rama's arrows (*śara*).

- 4.107 Viṣṇubhaṭṭa gives the alternative interpretation of this praise as insult. In the insult, *strīṣu* can be connected to *pravīra*, i.e., Rama calls Párasu-rama a hero among women. Then, the compound construes as before, or one can also understand *strī-ṣu pravīra* as a vocative. Since Párvati is mentioned, it implies that Párasu-rama impressed only her, and not Shiva. Moreover, the name of Skanda, Viśākha, may refer to a weak enemy and therefore the victory over him is nothing to boast about.
- 4.109 Or: “so fond of amusing itself in war” (Rucipati: *vīra/goṣṭhī = yuddham*). The expression refers ironically to the fact that this battle-axe killed all the warriors. STEINER translates *vinoda* with “scattering, dispelling” [the assembly of heroes], in which case the expression is not ironical.
- 4.111 The verse is rather ambiguous and can definitely be interpreted as a praise as well as an insult. A commentator, Viṣṇubhaṭṭa, understands the heroic duty to be the future fight with Párasu-rama if the stanza is a eulogy, and to refer to the breaking of Shiva's bow if it is an insult. The last ambiguity is taken up by Párasu-rama himself.
- 4.115 According to Vedic texts (e.g., *Rgveda* 10.90), warriors were created from the arms of a primordial man who was sacrificed to the gods.
- 4.117 Because Párasu-rama annihilated all the warriors.
- 4.125 I.e., tears that would flow to mourn Rama's death.
- 4.130 Lit. “turned to the highest Brahma.”

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- 4.132 Párasu-rama's point is that he will spare King Jánaka, for Jánaka is a sacrificer rather than a fighting king; but he is determined to kill the Raghu warriors, for they are real kshatriyas.
- 4.135 Note how Murári inserts skillfully yet another grammatical term into the text: *ākṛti/gaṇa* (list of specimens of words that belong to a certain grammatical rule). The implication is that, unfortunately, the list of brahmins is not defined as a closed list, and therefore Shatánanda can also regard himself as one.
- 4.135 If members of the Raghu dynasty consider themselves true warriors and Shatánanda regards himself as a true brahmin, then this battle-axe is of no use, for it has not annihilated such false people.
- 4.137 Bhrigu is the son of the first Manu, who was created by **Brahma**. Here, this Bhrigu and the sage Bhrigu, otherwise called Jamad-agni, Párasu-rama's father, are identified.
- 4.137 “In spite of your hurting words” is not in the Sanskrit.
- 4.137 Note that *kudṛṣṭi*, “evil eye,” also means “doctrine opposed to the Vedas” (“bad view”), which is probably a suggested meaning here, in contrast with the first word qualifying Párasu-rama: *vedavān*. Viṣṇubhaṭṭa glosses it with *durjñānam*.
- 4.140 Since here Lákshmana is about to kill Párasu-rama, who is a brahmin, he stands up as an individual in order to avoid having his family suffer for his sin of murdering a brahmin.
- 4.144 Párasu-rama is said to have pierced through the **Krauncha mountain**, being jealous of Skanda, who was the first to do so.
- 4.158 Viṣṇubhaṭṭa paraphrases the expression with “which spreads its flames in all directions,” and remarks that while the flames of ordinary fire go upward, this fire of anger spreads in all directions.

- 4.159 Párasu-rama cut off the head of **his mother** with his axe at the command of his father, while none of his brothers was willing to do so.
- 4.159 The **swans** said to reside in the caves are pictured as pieces of bones coming out of the deep wounds of the pierced mountain, the wounds being the caves.
- 4.170 According to Viṣṇubhaṭṭa, this vocative refers to Jánaka and Vishva-mitra.
- 4.174 Lit. “fleshy,” probably implying similarity with the full moon. STEINER understands it in the sense of [looking] “wrinkled,” because of her expression of jealousy. Beautiful faces are often compared to the moon.
- 4.174 I.e., that by stringing another bow Rama could be awarded a second wife. Viṣṇubhaṭṭa’s interpretation has been followed in taking the face in the compound to be Sita’s, but it could also be Rama’s. Viṣṇubhaṭṭa mentions that, because she has some doubts, she looks up in the sky, reflecting.
- 4.174 I follow most commentators in interpreting *gati* in the sense of **way to heaven**, thus making the passage agree with the story of *Rāmāyaṇa* 1.75, in which Párasu-rama loses the worlds earned through his ascetism. However, the text of the *Rāmāyaṇa* uses the same word in a different meaning.
- 4.179 As Viṣṇubhaṭṭa remarks, it will attain **relief** because the burden of ruling shall be given to Rama.
- 4.207 Lit. “from the noble middle-mother,” for she was Dasha-ratha’s second wife.
- 4.216 As a sign that he will respect what is written in it.
- 4.216 Lit. “a fellow-student in gratifying me.”

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- 4.224 Lit. “I have only the state of the enjoyer / experiencer”; i.e., without being able to do anything against the events.
- 4.230 Ill fame is pictured as dark, in contrast with good fame, which is considered white.
- 4.233 Or perhaps: “wait for me” (as STEINER translates).
- 5.7 This is the king of the town of Śṛṅgavera. See *Rāmāyaṇa* 2.44 ff.
- 5.11 Lit. “whose breasts were to be measured (*grāhya*) by the length between the tips of the fingers of either hand when the arms are extended (*vyāma*).” *Shabaras* are mountaineers, and are considered to be barbarians.
- 5.17 It was because of the request of Bharata’s mother, Kaikēyī, that Dasha-ratha had to send Rama into exile.
- 5.17 Lit. “by touching his body.” Commentators (Viṣṇubhaṭṭa and Rucipati) point out that the **gesture** implies the following: “if you keep insisting, it is like touching my body to kill me.”
- 5.17 Thus indicating that the real ruler of the country would be Rama.
- 5.18 Jāmbavan is happy to learn that Rama is now definitely away in exile.
- 5.21 I follow Viṣṇubhaṭṭa, who understands *maṅgala/kalaśa* (lit. “auspicious water pot”) in the sense of a pot filled with water and placed near the king to protect the king ritually during his sleep. Here, Agāstya protects Vatāpi’s eternal sleep, i.e. death. For these stories concerning Agāstya, see “Recurring mythological references and divine attributes” in the Introduction.

- 5.24 Viṣṇubhaṭṭa understands that Sita's breast was like the "container of offering for black magic to be used against demons," reasoning that Sita was the cause of the infatuation and death of Rāvana and the demons. Jinaharṣagaṇi also mentions this as an allusion. STEINER takes it as a simple container of offering, which usually attracts crows. Note that crows are particularly associated with black magic.
- 5.24 Following Rucipati, who understands *carama* in this sense. The alternative reading is *caturam*, meaning "skillful."
- 5.31 As Viṣṇubhaṭṭa points out, the word *rasa* is ambiguous here: it denotes passion or love, as well as poison. Rucipati understands it only in the latter sense.
- 5.31 In that she wanted to give poison to Rama, whom she originally imagined or desired as her husband.
- 5.31 This is a reference to the story of Lākshmana's mutilating Shurpa-nakha.
- 5.47 Or: "crazy at springtime" (*madhu* = *vasanta*, according to Rucipati's second interpretation).
- 5.55 Female osprey, Pandion haliaetus, according to BANERJI (1980).
- 5.58 I.e., how can you defile your elders' fame with this deed?
- 5.73 *siddhas* are semi-divine holy sages, often associated with celestial bards, the *cāraṇas*.
- 5.73 Out of shame, Brahma would certainly like to bend his heads down, but it would be impossible for him, given that he has four heads in the four directions (with only one neck to hold them).

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- 5.87 As Viṣṇubhaṭṭa clarifies this common topos, the **peacocks** take the elephant ears for roaring clouds and dance because they expect the rain to come.
- 5.92 *Anthocephalus indicus*, according to SYED 149. It has red or orange flowers, and is said to blossom at the roaring of thunderclouds, when the peacocks are also said to start their dance.
- 5.92 Or: “as they arrive.” Or, according to Viṣṇubhaṭṭa, wherever they meet each other, referring to bee couples. Viṣṇubhaṭṭa also takes the peacocks to refer to peacock couples.
- 5.100 The latter part of the demon’s name (*kabandha*) means “headless trunk.”
- 5.104 I follow Viṣṇubhaṭṭa in understanding that Rama did not actually make that mark, that he said all this only to tease Sita. Other commentators take Rama’s words to report what he really did.
- 5.108 There is a reference to the story according to which Danu, who was originally a semi-divine being, was cursed to be reborn as a demon, but then got released from this curse thanks to being killed by Lākshmana and Rama. See *Rāmāyaṇa* 3.65–69. In the *Anargharāghava*, this deed is attributed to Lākshmana alone.
- 5.109 *Yojana/bāhu* (“he with one *yojana* long arms”) is another name or epithet of Danu-kabāndha.
- 5.123 Note the relation emphasized between Shiva and Ravana: Shiva is called “he who wears the moon as a crown” (*Candr’āpīḍa*) and the name of Ravana’s sword is also mentioned (*Candrabāsa*).
- 5.129 The word that expresses the **blossoming** literally means “comedy, farce, laughter.”

- 5.129 Viṣṇubhaṭṭa explains that, because of the presence of **water**, the *kadāmba* blossoms, which the peacocks take to be the sign of the coming rain, and that is why they are dancing.
- 5.129 Viṣṇubhaṭṭa adds here that the hunter wives love the doves because their cooing sounds like the murmuring uttered during lovemaking (*maṇitam*). It is for the same reason that the rose-apple trees seem thrilled.
- 5.129 Lit. “rose-apple trees that have their hair standing on end with their fruit.” The image with erotic undertones is that the fruit of the rose-apple trees are pictured as having their hair standing on end.
- 5.137 **Fame** (*kīrti*) is personalized here as a lady, who has a small hill in her pleasure garden to roam around and play with, which is pictured here as the **heap of Danu-kabāndha’s bones**.
- 5.139 When Vali squeezed Ravana under his armpit, the celestial throne Ravana usurped was freed for a moment and given back to Indra, thus Vali saved the city from being under two rulers (Ravana and Indra).
- 5.143 These two, financial supply from the treasury (*kośa*) and the authority to punish, symbolized by the scepter (*daṇḍa*), are the prerequisites to possessing royal authority (*prabhutva*), which is what Rama now desires to obtain through the alliance with Sugrīva. He already possesses the other two powers, wit or cleverness (*mantra/śakti*) and perseverance (*utsāha/śakti*).
- 5.146 Vali is Indra’s son, born from Āruna (the red color of dawn, personified as the Sun’s charioteer), who took the form of a beautiful woman.
- 5.146 According to Viṣṇubhaṭṭa, Rama alludes to his plan to propitiate Indra by consecrating Vali’s son, Āngada, as the king of monkeys.

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- 5.147 Because he was killed by Lákshmana's arrows, and, leaving his demonic body, ascended to heaven.
- 5.150 **Manu** is also the ancestor of Rama's dynasty.
- 5.181 This refers to the story in which Vali squeezed Rávana under his armpits. See "Recurring mythological references and divine attributes" in the Introduction.
- 5.181 Both Rucipati and Viṣṇubhaṭṭa take this to mean the announcement of the fight. However, the "**encircling**" is probably intended in a double meaning, referring to a greeting as an embrace as well as to a fight.
- 5.187 And thus Nárada can witness the game, which will be our fight.
- 5.189 According to Viṣṇubhaṭṭa, it is a praise (*stuti*) of Vali as the son of a great hero, but at the same time an abuse (*nindā*), implying that Indra simply got angry (without taking action).
- 5.191 What is referred to is that Vali squeezed Rávana under his armpit. (See Jinaharṣagaṇi: *kakṣādarīcārake niṣīpya* = having put him in the prison of the cavity of his armpit; Viṣṇubhaṭṭa's comment implies the same interpretation.) STEINER's interpretation of *vandīkṛtya*, "making him his praising bard," seems wrong.
- 5.191 This is the right interpretation of *unmucya*, as is suggested by all the commentaries. STEINER's translation, "freeing the Reva," is wrong (and would require a causative in any case); these two stories of Rávana's defeat are not related anywhere.
- 5.191 The Reva was not surprised by Vali's victory over Rávana, for it had already seen Árjuna Kartavírya conquer the demon king. On the subjugation of Rávana by Vali and by Árjuna Kartavírya,

see “Recurring mythological references and divine attributes” in the Introduction. Viṣṇubhaṭṭa points out that this is again a praise (*stuti*) of Vali’s heroism, but it is also an insult (*nindā*), because Ārjuna Kartavírya performed a similar act.

- 5.195 This is a reference to Rama’s victory over Párasu-rama, also described in Act 4. The taking up of the **sacrificial ladle** symbolizes that Párasu-rama retires from worldly matters, especially from war, which is appropriate, for he is from a brahmin family.
- 5.200 Viṣṇubhaṭṭa, who reads the masculine plural, remarks that *tala* means “the palms” if in the masculine; but possibly both **soles** and **palms** are intended here.
- 5.203 This is a reference to the victory of Rávana’s brother over Indra’s heaven. See “Recurring mythological references and divine attributes” in the Introduction. Indra could not react because he had been cursed by the sage Gáutama to be unmanly.
- 5.203 Another reference to Vali’s victory over Rávana, squeezed under his armpits, and to his being Indra’s son.
- 5.206 This refers again to Ārjuna Kartavírya’s victory over Rávana. See “Recurring mythological references and divine attributes” in the Introduction.
- 5.206 Because Párasu-rama conquered Ārjuna Kartavírya, but was in turn defeated by Rama. Thus, with a victory over Rama, Vali would prove that he is above all others.
- 5.215 This refers to the story in which Brahma makes Hánuman forget his heroic qualities because he is afraid of Hánuman’s power.
- 5.229 In addition to the kingdom, Sugríva receives Vali’s wife, **Tara**.
- 5.229 The **teardrops** forming the pearls in it.

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- 6.3 Hānuman burned the city of Lanka with the flame coming from his tail, which had been set on fire by the demons holding him captive, at Rāvana's command.
- 6.7 This refers to the fact that Rāvana tried to lift up Shiva's abode and got his fingers crushed by the god. See "Recurring mythological references and divine attributes" in the Introduction.
- 6.9 As Rucipati and Viṣṇubhaṭṭa point out, these are the four Vedas, the six branches of Vedic studies (*śikṣā, kalpa, vyākaraṇa, nirukta, jyotiṣa* and *chandas*) and the *Mīmāṃsā, Nyāya, Dharmaśāstra* and *Purāṇa*.
- 6.14 The appellation "youngest maternal grandfather" may be honorific, without implying any precise relationship.
- 6.18 I.e., that he calls Vibhīshana respectfully a maharaja. At the same time, this appellation betrays that Vibhīshana has been consecrated by Rama to be the (future) king of Lanka.
- 6.33 I.e., by Rama and Lākshmana.
- 6.36 Vibhīshana reminds Rāvana that he has been once defeated by a human, Ārjuna Kartavīrya, and once by a monkey, Vali. For the stories, see "Recurring mythological references and divine attributes" in the Introduction.
- 6.38 This refers to a myth according to which the Vindhya tried to become the highest mountain. See "Recurring mythological references and divine attributes" in the Introduction.
- 6.43 These are desire, anger, avidity, pride, delusion and envy (*kāma, krodha, lobha, mada, moha, matsara*).
- 6.46 Son of Vali, the heir apparent after Sugrīva to the throne of the monkey-kingdom.

- 6.54 Previously, the gods, being subjugated, bowed down before Rávana and touched his lotus-feet with their heads. Now these feet shall be made impure by Rama, i.e., he shall liberate the gods, who will not need to honor Rávana. The feet are metaphorically identified with the impure *nirmālya*, the flower garland already used in worship, which makes it impure for subsequent use.
- 6.54 There is perhaps a pun on *basta*, which means “hand” but may be used as a synonym of *kara*, “ray.” I.e., until Rama’s victory over Rávana, the sun withholds its rays, thereby keeping the day-lotuses closed.
- 6.54 By defeating Rávana, Rama shall give back the sun’s powerful radiance and the sweetness of moonbeams. As usual, the moon and its rays are pictured as ambrosia.
- 6.55 As it is alluded to in the first verse of this act, Hánuman had come to Lanka to explore the demon city before the attack.
- 6.60 Mályavan already foresees Rávana’s defeat and death.
- 6.62 The word *guṇa* has a double meaning here: “rope” or “thread” as well as “quality” or “virtue.”
- 6.62 For he has done everything to protect it well, better than an average king.
- 6.72 For Rávana still has not given up on possessing Sita.
- 6.79 Mályavan uses the dual when wishing victory, which creates an ambiguity between the object and the subject, i.e., as to which couple should win. Shuka remarks to himself on the ambiguity of the object and the subject.
- 6.83 The implied sense, which will be contradicted later, would normally be the following: the tortoises and snakes, i.e., the animals

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that are supposed to carry the earth, should not be afraid; Kumbha-karna's heavy body will not fall on the ground to create a new burden. This is why Shuka's first reaction is delight.

6.94 Lit. "fie on the mockery scarecrow."

6.96 This refers to Megha-nada's past victory over Indra, who is also the god of rain and whose bow is the rainbow.

6.99 The image is the following: just as a maleficent planet-demon (*graha*) that blocks the rain is propitiated by a priest, so Megha-nada has been pacified in a sacrifice of his weapons, in which Lākshmana acted as the sacrificial priest.

6.103 Instead of going to a **sacred place** to die in a purified state (e.g., to Benares), Mályavan announces that he will go to die in the battle.

6.106 *Vidya-dharas* are semi-divine beings who possess supernatural powers.

6.109 Lit. "girlfriend in heroism," for Lanka is a feminine substantive.

6.111 This is a reference to Indra's defeat by Rávana. See "Recurring mythological references and divine attributes" in the Introduction. What is translated as "**irrigated**" (*a/deva/mātrka*) is lit. "not having the god [of rain] as mother [to suckle]," i.e., "not rained upon, supplied with water artificially."

6.115 Elephants are supposed to produce **pearls** in the temples, especially when in rut. The **eight directions** of the world are guarded by eight elephants. The fact that their tusks and pearls adorn the doorways indicates that Rávana has conquered the whole world. In the same way, capturing Indra implies the demons' victory over the gods.

- 6.117 She wants the victory of the demon race, but would prefer that her husband, Rávana, did not obtain Sita.
- 6.124 A region famous for its good horses (cf. Viṣṇubhaṭṭa).
- 6.126 Because he has twenty arms to fight against Rama's two arms (according to Viṣṇubhaṭṭa).
- 6.128 This refers to a myth in which Agástya prevents the Vindhya from becoming too high. See "Recurring mythological references and divine attributes" in the Introduction.
- 6.132 A dead hero would be showered with flowers by the nymphs. This demon is also covered with flowers, but it is because the flowers of the tree that hit him have fallen on his body.
- 6.155 For each of his **thousand hoods** carries a jewel.
- 6.155 The King of Snakes is one of the animals to support the burden of the earth.
- 6.157 As the commentators explain: just as a monkey, tired of climbing trees, can obtain the fruit of a tree by shaking it, so Sugriva can obtain his death by shaking Rávana's arms.
- 6.159 For the story of Rávana's offering his heads to Shiva, see "Recurring mythological references and divine attributes" in the Introduction.
- 6.164 Lit. "garland that is a chaplet of flowers"; but, as the commentators explain, this expresses the fact that Indra could not wear a proper crown, because Rávana was in power. I follow Viṣṇubhaṭṭa's gloss on *garbhakam*: *svalpam*.
- 6.164 Because Sugriva has hit it. The word *prastāvanā* is a term for the **prologue** at the beginning of a drama, a dialogue between the stage manager and an actor.

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- 6.176 Shiva is pictured here in his Ardha-narīshvara form, of which one side is male and the other is female.
- 6.187 Why did you need to propitiate Shiva and ask him for a boon, i.e., for the three worlds?
- 6.189 Rama's ancestor, Anarānya, was overthrown by Rāvana in Ayódhya.
- 6.191 According to Viṣṇubhaṭṭa, Rama feels sorry to fight such a disgraceful warrior.
- 6.192 **Fame** being white by convention, it is often compared to the **moon**.
- 6.204 Although there is no rhetorical question in the Sanskrit, the sentence is definitely ironical.
- 6.208 As Viṣṇubhaṭṭa explains, the **elephants** of the directions had their **ichor** dried up in fear of Rāvana, but now they are sure that Rama is to win and are emitting their ichor out of joy.
- 6.208 Since the arrows shall destroy Rāvana, Indra and his wife shall rejoice.
- 6.210 *Śrī* denotes Vishnu's wife, the **Goddess of Good Fortune and Wealth**. In the form of Vishnu, in a previous birth, Rama had the Kāustubha gem (Vishnu's mark) on his chest and was already together with Sita, who is identified with Vishnu's wife.
- 6.214 **Indra's elephant** is said to have four tusks.
- 6.215 He has twenty arms, and thus ten **left hands**.
- 6.216 The epithet refers to Vishnu—here identified again with Rama—who, in his universal form, crossed the three worlds by taking three steps.

- 6.219 The **scars** were made when he cut his head to prove his devotion to Shiva. For the story, see “Recurring mythological references and divine attributes” in the Introduction.
- 6.226 As Viṣṇubhaṭṭa remarks, the wording suggests that Rama shall win, for he has actually acquired the knowledge of **mantra-weapons**, while Rāvana has simply been taught. The fight seems to be performed here by remembering magical formulas (this being the most probable meaning of both *mantra* and *vidyā* here), rather than by sending out weapons physically.
- 6.235 Another reference to the end of the world. On the mark of poison on Bháirava’s, i.e., Shiva’s, throat, see “Recurring mythological references and divine attributes” in the Introduction.
- 6.237 The ten radiant heads, together with the real sun. The compound qualifies the “headless body” *kabandhaḥ* in the phrase “which made eleven suns visible.”
- 6.241 Elephants of a superior type (*gandha/sindhura*, “scent-elephants”) are supposed to emit pearls from their temples when in rut.
- 6.241 Accepting a variant reading of B (which could explain how the other variants arose), I understand that the wives could not use their makeup because their husbands lost against Rāvana, thus there was nothing to celebrate and beautify themselves for.
- 6.248 For Rāvana himself had ten heads and twenty arms.
- 6.250 I.e., even the wives of gods had to bow down in front of her and touch her feet with their heads to honor her.
- 6.253 Since Vibhíshana was on the gods’ side, his allies followed him.
- 6.253 For he has also been helpless and imprisoned (cf. Viṣṇubhaṭṭa).

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- 6.256 *Golāṅgūla* is a type of monkey with a dark body, red cheeks and a cow's tail.
- 6.257 For Rama has killed Rávana, who did this to Lákshmana.
- 7.6 The seventh **Manu**, the Sun's son, is regarded as the progenitor of all living beings and as the founder of the solar race of kings who ruled Ayódhya.
- 7.21 Lit. "the place that is the region of birth of Lákshmana's plantain-fame."
- 7.24 Lit. the goosebumps are also said to be due to her compassion or great affection (*anurāḍa*).
- 7.26 "With its magic herbs" is not in the Sanskrit.
- 7.33 Because both the water and the ambrosia are liquids.
- 7.38 With the nectar of immortality that was produced from it.
- 7.38 Agástya drank up the ocean because it had offended him and also in order to help Indra and the gods in their wars against the Kaleya demons, who had hidden themselves in the waters and oppressed the three worlds.
- 7.40 On Agástya's story of birth, see "Recurring mythological references and divine attributes" in the Introduction. Lit. the first line describes the sage's "profoundness" and the second his "highness." The first line refers back to the story alluded to in the previous verse, while the second recalls the myth of Agástya and the Vindhya. The Vindhya mountain wanted to rival Mount Meru (the axis mundi) and rose until it obstructed the sun. The gods sent Agástya to solve the problem, and he asked the Vindhya to prostrate itself so that he could be able to go to the South. He also requested the Vindhya to remain

in that position until his return. Since he never returned to the North, the Vindhya never attained the height of Meru.

- 7.49 “**To construct the bridge**” is not in the Sanskrit.
- 7.55 This mountain, son of Himálaya and Mena, was the only one to retain his wings when Indra clipped those of other mountains, because Maináka was a friend of the ocean, in which he could hide himself.
- 7.55 According to Viṣṇubhaṭṭa, the **light of the herbs** reminds one of the fires lit by the camping monkeys; they used the fire either to see the enemy or to cook food on it. According to Rucipati, the place turns reddish because of the light of the medicinal herbs, and it is this reddish color that reminds one of the color of monkeys.
- 7.63 Lit. “they get wet” (*stimyanti*). According to Viṣṇubhaṭṭa, their skin is scratched and thus they emit their liquid (i.e., as if they were bleeding), which is not only due to the effect of the sun but also because the chariot scratches them.
- 7.67 According to classical Indian cosmography, the earth is surrounded by seven oceans. Viṣṇubhaṭṭa explains that the oceans surround the earth to protect it, just as an inlaid floor is surrounded with protection so that animals should not trample on it.
- 7.69 According to Rucipati, the ocean is dark and recalls the color of the black cobra’s body.
- 7.72 **Medicinal herbs** are supposed to grow in mountains. The point of the image is that although Shiva burned up the body of the **God of Love** (Kama), he then still fell in love with Párvati (daughter of Himálaya), thus Párvati resurrected love itself (Viṣṇubhaṭṭa).

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- 7.75 To burn the God of Love, who tried to influence him.
- 7.77 According to Viṣṇubhaṭṭa, by burning the God of Love he also destroys the universe, for the Self-born Kama is at the origin of the world.
- 7.80 I.e., he was burned to ashes by Shiva.
- 7.80 This refers to Shiva's form as half man, half woman, of which the female half is identified with his wife, Párvati.
- 7.82 My interpretation follows Viṣṇubhaṭṭa's reading and understanding. As Párvati became half of Shiva's body, that was her reward, and the other half, which remained Shiva himself, was the bestower. Shiva figures here as the ascetic who has nothing to give his devotee but his attributes and his own body. If we read *viṣa* for *vṛṣa*, the attribute in question is not the bull, Shiva's animal, but the poison he swallowed to save the nectar of immortality for the gods. The word *eka/cittasya* in the compound may have a double or triple meaning: that Shiva had only these objects in mind in general (as an ascetic), that he had these objects in mind to give to Párvati, or simply that he is presented in his yogic form here.
- 7.87 Snake **venom** is supposed to be less effective in the cold season.
- 7.88 This is another reference to the half man, half woman form of the god, which is pictured here as the goddess joining her body to that of Shiva.
- 7.92 In the Ardha-narīshvara form, the right side is male and the left side is female, seen here as Párvati's side. In this stanza it is imagined that Párvati also wishes to be united with Shiva's left, and her desire is satisfied in their reflection.
- 7.94 His **freedom** is to take whatever form he wishes.

- 7.98 This **mountain**, which was placed on the tortoise avatar of Vishnu during the churning of the milk-ocean to obtain the nectar of immortality, got scratched by Vishnu's arms, which held it and got rubbed on his back as it was used as a churning stick. Thus, as the stanza suggests, although it is considered to be the highest mountain, it was probably even higher before the churning than now. I understand *mudam ādhatte* to mean "furnishes joy (to the beholder)," as INGALLS does, but translate it with the adjective "charming."
- 7.100 Rucipati remarks that the verse is also a general attack on women, which would explain Sita's reply. However, Sita may feel uncomfortable with this remark also because as Vishnu's wife, she is identified with the Goddess of Fortune, Lakshmi. In her reply, she then alludes to Rama's leaving her for a long time.
- 7.104 This refers to the fact that the moon reappears each night, although it seems to disappear each morning in the sea. Since the Goddess of Fortune is also a product of the sea, she may behave in the same way as the moon.
- 7.106 The *kim* in the questions could be translated as "why." According to Rucipati, the first question implies that this goddess is crooked like the shape of the lotus, and the second that her teacher is something that goes lower and lower (in learning? socially?). The second question follows the first because the water is naturally associated with the lotus, which is Lakshmi's seat according to her iconography. The rhetorical question, lit. "Is it the water that teaches you to approach those who are lower than the low?" may simply refer to the fact that Lakshmi helps mean people.
- 7.107 Implying that she is on the winner's side, according to Viṣṇu-bhaṭṭa.

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- 7.107 She is compared to lightning, because she is fickle, while Vishnu resembles the rain cloud, with his dark skin.
- 7.108 According to Viṣṇubhaṭṭa, the line also means “to attain a higher place with those who have the rope [to climb up]”; i.e., there is a wordplay on the two meanings of *guṇa* (virtue / thread or rope) and *uccaiḥ/padam* (heaven / place above).
- 7.108 The “**sword blade observance**” is a tantric observance in which erection is maintained without ejaculation. Rucipati wrongly thinks it is walking on a sword blade; Viṣṇubhaṭṭa mentions an observance with a consort toward whom the practitioner should not feel sexual desire, which seems more appropriate. The stanza is again directed at the Goddess of Fortune, and, by extension, at (fickle) women.
- 7.113 For Ravana lifted it once, to shake Shiva’s abode. For the story, see “Recurring mythological references and divine attributes” in the Introduction.
- 7.113 A class of demigods or spirits, usually dwelling in trees, wells, etc., and guarding hidden treasures.
- 7.115 “. . . **surrounded with cascading rivers.**” Lit. created the pleasure of the raised seat (*vitardikā*) in the middle of a shower-house. As INGALLS explains, what is meant is that the cascading rivers were like the water flowing outside a shower-house to cool it down.
- 7.119 “**Thinking he is indeed made of flowers**” is not in the Sanskrit.
- 7.123 Thus is the explanation of why one does not see the spot on the crescent moon.
- 7.129 Viṣṇubhaṭṭa explains that the crescent moon resembles silver, while the snake takes the role of the iron bill, to smelt the crescent moon.

- 7.140 According to Viṣṇubhaṭṭa's second interpretation, the sentence could also mean "Seeing and hearing what he did to him, our eyes and ears were satisfied."
- 7.145 Because one can have a sense of orientation at night when seeing the moon.
- 7.145 The **Eastern Mountain** is also where the sun rises.
- 7.145 The word *an̥kura*, "shoot," probably also alludes to the pointed shape of the crescent moon. This shoot comes out of what is lit. "the seed of seeing for the world," the Eastern Mountain.
- 7.147 The moon is associated with this nectar, which is sometimes said to be produced there. The moon's rays are also thought to contain ambrosia.
- 7.149 I.e., he makes them blossom. Lit. "he takes away the passion of the night-lotuses for the seal of silence."
- 7.151 The moon is pictured here as a piece of ragged clothing (made up of the digits) that, however, does not tear.
- 7.151 In the sense that the deer moves there every month, according to Viṣṇubhaṭṭa.
- 7.155 The meaning of *varṇ'*/*āvali* (and, consequently, the poetic image) is slightly problematic: Rucipati takes the word to mean "a series of letters," i.e., the alphabet; Viṣṇubhaṭṭa understands *varṇ'*/*āvali* to be a white streak or line (perhaps of chalk, *varṇa/rekhā*). In both cases, the reconstruction takes place by adding another unit to the rest to obtain a full form, just as the moon adds another digit to its body every night, to fill up its disk. If the alphabet is meant here, perhaps there is a reference to the fact that there are sixteen vowels in the Sanskrit alphabet (including the *anusvāra* and the *visarga*), just as the moon has sixteen digits.

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- 7.157 The **trick** was to swallow the poison that was to fall into the milk-ocean and mix with the ambrosia. Thus Shiva saved the ambrosia for the gods. In most accounts, Shiva's wife stops the poison in his throat so that he does not die. Here Murári suggests that it was the moon on Shiva's head that saved him, for the moon itself is supposed to produce ambrosia (and is called ambrosia-rayed, etc).
- 7.159 Lit. "from the milk-ocean as a seashell."
- 7.160 **Róhini** is the personification of the fourth lunar mansion.
- 7.164 The moonbeams have new shoots as they are nourished by the nectar flowing out of **moonstones**, which are melting because of the moonlight.
- 7.166 I.e., he opens up the petals. The lotus provides the stage on which the moon is the dancer and the bees form the orchestra.
- 7.166 I.e., he gives his ambrosia-rays to them as food. The Pondicherry edition has *toya* for *toṣa*, but Viṣṇubhaṭṭa's understanding seems to support *toṣa*.
- 7.171 Viṣṇubhaṭṭa explains that while moving his heads in appreciation, the head-jewels of the king of snakes rub against the surface of the earth from below (from the netherworld, where snakes are supposed to live), and thus they illuminate the darkness of that realm. According to the conceit of the stanza, although snakes have no ears, they can better listen to Rama's story because they are undisturbed by the sound of their earrings, which would otherwise jingle too loud as they are moving their heads.
- 7.175 Moonlight makes the day-lotus close. The implication is that if the moon had not made the blunder to close Brahma's lotus-seat, Brahma would have made it as charming as Sita's face.

- 7.177 Just as one weighs gold on a balance and the larger weight needs to be completed with smaller ones to have the equivalence, the stars need to be added to the moon to have the equivalent of Sita's face (Rucipati).
- 7.184 Lit. "the first line," which is interpreted by commentators as the first small and crooked line one draws when counting.
- 7.184 It is the full moon that is compared to the face of women, but the new moon is its source. Each comparison is partly based either on the idea that the new moon represents a beginning or on its shape.
- 7.185 The crescent moon needs to be in that high position, on Shiva's head, to be seen, while the full moon is visible in any position.
- 7.187 Rama adds another thought here on the subject of the difference between the full / full moon and the not full / crescent moon.
- 7.189 Thus, the moonstones and the stars perform the ritual of welcoming a guest. I follow MĪŚRA, STEINER and INGALLS in the interpretation of *nijair niryāsair*. Viṣṇubhaṭṭa and Rucipati take the expression to refer to the light of the stars.
- 7.203 Lit. "carved out with a spindle-hatchet."
- 7.211 For the myths alluded to here about Agāstya, see "Recurring mythological references and divine attributes" in the Introduction.
- 7.213 Rucipati understands that they were seen by people. Viṣṇubhaṭṭa seems to say that Agāstya himself saw them, and, out of compassion, he re-emitted the water he had drunk. The mountains were hiding in the sea to escape from Indra, who wanted to clip their wings. For the story, see "Recurring mythological references and divine attributes" in the Introduction.

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- 7.213 Lit. “voices have not got the sentiment of courage for [singing] his praises.”
- 7.215 Lit. “the pathways where there is a doubt / fright created by the up-flying *chakóras*.”
- 7.217 Rucipati understands that the **pearls** go from the lap of the river to the laps of women. Viṣṇubhaṭṭa rightly points out that the river is pictured as a woman who receives the semen in the form of water drops. Thus the pearls are the river’s children, looked after and entertained by women of beautiful eyebrows, who actually use them as pieces of jewelry.
- 7.219 The implications in this stanza are not entirely clear. Perhaps the water drops may be in contact with the breasts because women bathe in the river, and therefore they are rewarded with a rebirth as pearls (which perhaps also implies that they will be worn on these women’s breasts).
- 7.228 Lit. the four oceans were the pre-meal water, drunk while reciting prayer. Viṣṇubhaṭṭa has *apo/’śāna*, while Rucipati writes *āpo/’śāna*, both in the same sense.
- 7.232 I.e., once when Marícha wanted to destroy the sacrifice and once when he lured Sita away.
- 7.235 Because of the **shining gems** in the mountain, all the birds think it is daylight, even at night. Thus, the owls hide themselves and the ravens make noise.
- 7.235 The expression “**deities of the forest**” also means trees. Lit. they lift up the lianas of the trees.
- 7.238 As the commentators point out, the slightly bent *kinshuka* buds are meant to imitate the nail marks left by a lover; that is why Rama has metaphorically deprived Sita of her chastity, by expressing his desire for her in this way.

- 7.244 The **sweat drops** (which are produced during lovemaking) are pictured here as forming the water in which the *mākara* designs bathe. (Alternatively, “sweat drops over which the *mākaras* of love enjoy lordship.”) The *mākara*, a mythical aquatic animal often confused with the crocodile, is the vehicle of the God of Love. The stanza is more precisely about women of the Vidār-bha region (modern Berar). I follow Rucipati’s reading of the feminine. Note that Viṣṇubhaṭṭa may also have read the same; he omits the word in the commentary.
- 7.244 Lit. the rows or garlands of goosebumps.
- 7.246 A style (one out of six) devoid of harsh words and sentiments, with short compounds. See, e.g., *Kāvyaḍarśa* 1.41–53, *Sāhityadarpaṇa* 626 and *Pratāparaudrīya* p. 47, cited by Viṣṇubhaṭṭa.
- 7.246 A style (one out of four) presenting a delicate subject matter dominated by love and compassion. See, e.g., *Sāhityadarpaṇa* 411 or *Pratāparudrīya* p. 43, cited by Viṣṇubhaṭṭa.
- 7.250 Lit. the flavor (*rasa*), following the reading of Viṣṇubhaṭṭa, who understands it in the sense of “passion” (*anurāga*). Pārvatī formed one half of Shiva’s half man, half woman body before leaving it.
- 7.255 Lit. by the “large veil of bristle-like goosebumps.” As the commentaries explain, the **goosebumps** compensate for the slipperiness, so finally they do manage to embrace each other strongly; Viṣṇubhaṭṭa remarks that it implies continuous pleasure.
- 7.263 I.e., their faces are more radiant than the moon.
- 7.264 The Lord of Time / Death.
- 7.267 Shiva’s burning of Kama is pictured here as a form of his grace to save the world from an untimely destruction.

NOTES

- 7.269 **Svaha** is an exclamation used when offering oblations to the gods. It is also the name of such an oblation, and is personified as the wife of Agni, the Fire.
- 7.287 According to Viṣṇubhaṭṭa, the stanza implies that although Shiva remains in Kailāsa, his favorite city is still Benares.
- 7.293 “**Caused by Shiva’s bowstring**” is not in the Sanskrit.
- 7.298 Lit. with embraces tight at the body joints, thickening with goosebumps.
- 7.299 This is in fact the tract of land between the two rivers.
- 7.299 Since, according to tradition, the water of the Yāmuna is dark and that of the Ganga is fair.
- 7.302 In mythology, the Ganga is said to originate from **Vishnu’s toenail**, when the god took the form of a dwarf. She descended from heaven through Shiva’s hair, in which her passage led her near the moon, worn by Shiva. And, lastly, her earthly origin is in the Himalayas, the abode of snow.
- 7.304 The place where the Ganga and the Yāmuna meet, near today’s Allahabad.
- 7.306 There is perhaps an allusion to the fact that these river goddesses are often depicted on the two sides of temple doors.
- 7.311 The **Sárayu** is the river on whose bank Ayódhya stands.
- 7.313 As is common in Sanskrit poetry, the eyes are compared to lotuses.
- 7.325 Lit. obtained auspicious fame.

- 7.339 This demon named “Conqueror of Indra” here, but otherwise called Megha-nada, son of Rávana, had conquered Indra once but was defeated by Lákshmana later.
- 7.344 Rama’s name, Rama-chandra (lit. “Moon-Rama”), is probably alluded to here.
- 7.344 Both the goddess Lakshmi (Vishnu’s wife) and the Káustubha stone were produced at the churning of the milk-ocean, therefore they are considered brother and sister.
- 7.352 He who served Rama’s sandals is Bharata, who put the sandals on the throne to show that Rama was the real king to govern the country.
- 7.365 The fact that Rama defeated Párashu-rama implies that he could then easily defeat Rávana—thus the story need not be told to learn about what happened, the outcome of the *Rāmāyaṇa* is evident. If poets sing about Rama’s fight against Rávana and his other exploits, it is to delight their audience with the storytelling itself, whose ending is not questionable.
- 7.370 As the commentators explain, visible harm implies political threat, and invisible harm means such things as natural catastrophes.
- 7.377 **Varáha** is an avatar of Vishnu in the form of a wild boar. Following Viṣṇubhaṭṭa, both the Vindhya and Varáha’s **tusk** are

NOTES

impenetrable, and that is why the metaphor is used. Jinaharṣagaṇi has the same understanding of the compound. The image refers to Rama's exile in the forest of the Vindhya.

- 7.381 Poetic words have a magical power in that they make fame live long (Viṣṇubhaṭṭa).
- 7.381 Lit. "may it plunge in the space surrounded by the flesh of the ears." Note that Viṣṇubhaṭṭa understands *guṇa* not as merit but in the sense of "word / sound" (*śabda*).

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Sanskrit words are given in the English alphabetical order, according to the accented CSL pronunciation aid. They are followed by the conventional diacritics in brackets.

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